

Femme Fatales

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GOLDEN GIRLS

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ON "ANACONDA"

MARIA FORD

SUSAN SWIFT:
AUDREY ROSE
GROWS UP

THE GIRLS OF
"MOMMY 2"

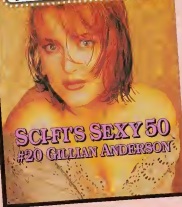
Fort Hatcher, by
glam-up photo, makes
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director Dan Glick.

KATY LONG, MARTIAL ARTS GODDESS

Volume 5 Number 51



Femme Fatales



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Jennifer Lopez on ANACONDA

FORMER "FLY GIRL" IS CAST IN "KILLER SERPENT" SAGA.

By DOUGLAS EBY

A drama student in 1990, she promptly earned national attention as one of IN LIVING COLOR's "Fly Girls." But Jennifer Lopez retired her hip-hop threads to resume an acting career. Further TV visibility—roles on SOUTH CENTRAL, SECOND CHANCE, et al—beckoned Lopez's crossover into movies. Appearing in



It was pretty intense! Jennifer Lopez, as "Tori Flores", leaves the Brazilian expedition to rescue Ice Cube from a rabid ANACONDA.



MONEY TRAIN, she performed in two projects for Frances Ford Coppola, JACK AND MY FAMILY, the latter film earned her an Independent Spirit Award nomination.

Lopez's current assignment should earn her a Purple Heart, she's required to wrestle a 26-ft. ANACONDA, specifically, a mechanical replica of "the world's largest killer snake."

The story involves a documentary film company searching for the legendary Shrikubana Indian tribe in the Amazon. The crew includes one cameraman (Ice Cube), a soundman (Owen Wilson), the production manager (Keri Wholer, *FF 5-8*) and director (Lopez).

During production, the authentic crew affectionately addressed Lopez as *Sele-aseade*, acknowledging her role as the skunk Latina singer in the film too that will debut later this year.

Although she plays a director, Lopez denies any interest in actually helming a movie: "I haven't had enough camera experience to be ready to say 'I have to direct,'" she insists. "It's interesting to me, though." Wrapping yet another take, in which she reacts to the serpent's invasion of her barge, Lopez shoots a glance at director Luis Lloas and half-jokingly sighs, "Can't you use my scream from last week?"

Admitting that repetition breeds recalcitrance, Lopez wipes her brow and says, "You know what it is? There's so much reacting in this movie, that sometimes you just get tired of it. This is our last night of shooting and we're like off the movie, already—we're thinking to ourselves about whatever we're next running off to. Most of the movie's done—what we're doing is just some little things they have to pick up. I can't do this anymore!—they've

drained me! It's been four months. A tough gig."

Shooting in a remote jungle hardly allowed her the comparable luxuries of BLOOD AND WINE, Bob Rafelson's "bouté" movie that recently paired Lopez with Jack Nicholson. "While shooting ANACONDA, we were in Brazil for about seven weeks. The whole thing was such a huge experience, you pretty much just have to give over to it. I'm a city girl, so it was tough for me. I got a little sick, every time you go out of the country, you get that food thing—you know how it is. But I think it really served the movie well to be in that situation,

and to feel hopelessly trapped there, in the Amazon, in the middle of nowhere. It was pretty intense."

Walt Conti—whose credits include SEAQUEST DSV (dolphin supervision) and THE ABYSS (visual effects supervisor)—designed two mechanical mock-ups of the film's title critter. In addition to the 26-ft. anaconda, Conti constructed a 40-ft. counterpart. "By far, the most sophisticated animatronic thing built," he smiles. "Basically, we had to replicate the character of a snake—its whole character is its movement, it doesn't have facial expressions per se. So the only way to get that motion is with a lot of articulation. The snakes have about 110 joints in them, and the problem then is how to coordinate them all. There's a computer system that controls the joints, we can preprogram the moves, because we could never get 50 puppeteers trying to coordinate all the joints. The challenge has been getting all the articulation of the snakes so you're able to hold the shots for quite a long time—not just short inserts." □

ATTRACTIONS F A T A L E

■ Upon landing in Puerto Rico, FF centerfold Wendy Schumacher (5) phased in "the latest" on her tropical p.r. tour for A-Pac's **FUGITIVE RAGE** and **SCORNED 2**: "The populace spoke Spanish, and I was doing my best to write something in their native language while I was doing my autographs. I could tell they were all happy to see me, but couldn't really understand a word they were saying!" Schumacher's spring '90 venue includes "a sequel to one of last year's most profitable movies—more next time!"—and the embodiment of a popular comic book heroine; the latter characterization will tap into her martial arts skills. "But I'm trading my Bruce Lee for Stanislavsky. I've graduated to another level at the Howard Fine acting conservatory. I'm movin' up from kung-fu to classics."

Footnote: I have it on good authority that late Schumacher quelled as one of this year's "50 Sexiest Sci-Fi Stars," the "50 Sexiest" series as FF's April cover story.

■ Tiffany Shepis, next issue's centerfold, has cut her teeth on angst-driven roles, sample her work in Pedro Almodovar's **SHAMPOO**, **HORNS** and Ted A. Belfus's **GENERATION X**, the latter currently in production. Shepis's erotic, sensuous persona has been rendered in photo. "Yes, we've negotiated a deal for a 'model kit' likeness of Tiffany," noted one spokesperson. Not surprisingly, Shepis has been "sculpted as a femme fatale, in a sci-fantasy diorama, so triplets with well!" The model kit, manufactured in limited edition, will be available by April/May.

Shepis has also wrapped a CD-interview genre titled **AGENT X**, naturally, she plays the title role. We'll keep you posted.

■ Adrienne Masey (FF 8/7) is catching on her celebrity, the sex goddess, recurrently the star of Roger Corman's Showtime movies (**THE UNSPEAKABLE, NOT OF THIS EARTH** II), is spokesperson for Stephen Cusano (Kansas & Missouri). "I'm in the commercials and fliers and billboards and—well, everything!" explains Masey. "It's been keeping me really busy. In Kansas City, my character is called Kacey, in Charleston, I'm known as 'Charli'."

■ Jeaneane Lovell, Full Moon's preeminent femme (**FEMALINE, HEAD OF THE FAMILY, EXOTIC HOUSE OF WAX, LOUTA 2002**), serves as narrator for L. FRANK



A-Pac's #1 movie female, and a producer of martial arts (2) Wendy Schumacher (**FUGITIVE RAGE**) is unveiling her comic book alter ego.

BAUM'S "WIZARD OF OZ" SILENT FILM COLLECTION. "It's a series of four different, vintage OZ movies transferred to video," explains Lovell. "Three of them were filmed in 1914. But the official OZ silent production was shot in 1925. Oliver Hardy played the Tin Woodman; only two years later, he was cast as Stan Laurel's 'straight man' in the classic Laurel and Hardy two-reelers. The producers of the **FILM COLLECTION** have enhanced the silent footage with a documentary-like sensibility. Anyone who's hooked on the MGM classic will be intrigued with these earlier OZ movies."

■ FF centerfolds Gail Harris (4-2) and Tina Deanne Bell (4/3) were invited as guests of Rio de Janeiro's Comic Movie Convention (Welter, '90 installment). Harris describes the conclave, officiated by John Cabot, as "Great—and quite huge. It was thrilling to see our fans on a really large theatre screen." The audiences were really cracking up at the premiere of **BIGM HOTEL**, on which Tina served as associate producer.

A seasoned fantasy femme—writ with the likes of **THE HAUNTING OF MORELLA, HARD TO DIE, SORORITY HOUSE MASCARE** II—Ms. Harris is commu-

nating with fans via her Website <http://www.easyweb.easytel.net.uk/~cabotera/club.htm>. Elzar Cabotera, editor of England's **Sublimity** fanzine, is operating it," explains Harris. "In addition to plenty of pictures, there's a behind-the-scenes chronicle on my dual function as star/co-producer of **ALIEN ESCAPE**. In the meantime, I'm working on getting video clips and interview stuff that people will be able to download."

■ That "scream queen" syndrome, a rebo from the '60s, is not only dead but not hot under," says



producer/director Jim Wynorski, "and so are the careers of starlets attached to the whole thing." Wynorski also notes that declining commercial grosses, U.S. and European, indicate a waning interest in the horror/fantasy cinema. "In the short term, there's no future in them. Look at last December's opening weekend numbers for **MARS ATTACKS**—really disappointing compared to the same month's **JERRY MAGUIRE**." Wynorski, who directed and/or produced a profusion of horror movies (**SORCERESS II & III, THE HAUNTING OF MORELLA, RETURN OF SWAMP THING, CHOPPING MALL**), is abandon-

ing the genre "to focus my attention on action films. I have to look to something else to survive." Up on wrapping action epic DEMOLITION U and STORM TROOPERS, Wysocki launched production on SHOWDOWN. "It's a contemporary actioner—Billy the Kid in L.A."

●Our \$3 cover story chronicled the merger of the Ministry of Film and London Night Studios, and the resultant embodiment of the letter's comic book heroines into Carmen Electra ("Brink"), Heather Blomfield Parkhurst ("Tommy Gunn"), Vanessa Taylor ("Razor"). "We're scouting for five women to serve as the 'live-action' counterparts of the London Night Five," says Ministry exec Ladd Vence. "The comic strip involves Greek goddesses who are knighted by Zeus."

In addition to USA's PACIFIC BLUES and HBO's EROTIC CONFESSIONS (4/7), the Ministry is producing another TV series. "It's called SENSATION," says Vence. "The first show will premiere in March. The episodes are drawn from the office files of a sex therapist."

The company is currently preparing a sequel to EMBRACE OF THE VAMPIRE, the direct-to-video shocker that detailed Alyssa Milano's "wholesome" demise.

●United Kingdom correspondent Tim Greaves summarizes the European-style blend of sci-fi fantasy and sex funnies: "Currently in development is BATHORY: THE BLOOD COUNTESS, to be directed by Doreen Dickson from a screenplay by Al Kennedy. It's based on the true story of Elisabeth Bathory, the Hungarian countess who slaughtered some 650 virgin girls in 16th century Carpathia. An actress has not yet been cast in the title role, but if Linda Pitt (FF 1/3) isn't on top of Dickson's wish list, then there's something awfully eerie. Pitt, of course, portrayed Bathory under the pseudonym COUNTESS DRACULA (1970) for Hammer Film."

●Greaves continues: "Monique Parent, the erotic thriller empress (SINS OF DESIRE, THE RAVEN'S KISS, DARK SECRETS) who has sustained her bombshell image in the CO-erotic medium (PHANTASMAGORIA II, VIRTUAL GUITAR TOUR), recently wrapped NAKED SOUL and TURN-AROUND. She's currently cast opposite Lina Romay (BARBED WIRE DOLLS, BARE-BREADED COUNTESS) in Jess Franco's cannibal epic, SOCIOTIC DE CARNALE (aka TENDER FLESH). Advances side for the film are decidedly eroticistic, a nude starlet, sipping champagne while wading in a heat-



Direct-to-video diva Melissa Moore (SCREAM DREAM, ALIEN WITHIN) is going with the Wynd, she's been reinvented into a Rage comics heroine

nd sweat), is monitored by a hairy elf who's brandishing a knife and fork. Watch for an interview with Romay, the delectable Grand Guignol diva, in a forthcoming issue of FF."

●Greaves: "Back in the U.S.A.... Another erotic thriller veteran, Shannon Whirry (FF 3/2), struts her stuff in STRIP SIEGE as a stripper who's trying to clean-up her act. One person, a stalker is obsessed on personally 'photographing' her own sex. Whirry's subsequent film, RINGER, will air the actress with Maud Adams, who was twice cast as 007's squeeze (THE MAN WITH THE GOLDEN GUN, OC-

TOPUSS'Y), this time around, Whirry plays a Las Vegas call girl who eludes her best friend's murderer."

"Lisa Bonet (ANGEL HEART) and Traci Lords (FF 1/4), cast as the BABYLON SISTERS, are outdistancing themselves from a drug dealer, seems they've inadvertently purchased his B book. The thriller is set in the '70s."

"Johanna's been dead three cards. If she picks the wrong one, she's dead. The terror is about to begin." This, folks, is the production blurb for STRANGER IN THE HOUSE, a "thriller" starring Kathleen Kinmont (FF 1/2), who previously portrayed the

BRIDE OF RE-ANIMATOR

●Betsy, but we just can't coax Vivian Schilling (FF 1/3) into linking this plot of her second novel, which is still in development. "For the time being, I'll only admit that it's more horror-oriented than my previous book, Sacred Prey," explains Schilling. "I'm exploring my own feelings and trepidation about death." Incidentally, the actress/author's latest film, GERMANIA, has earned an endorsement from the Simon Wiesenthal Foundation.

●Rage Comics is debuting Wynd, a fable of classic and revisionist gods scrapping on Mount Olympus. Among the winners of Round #1 are Rayn ("a beautiful redhead who controls water") and Wynd ("a most ravishing blonde with the awesome powers of wind control"), the latter an embodiment of Melissa Anne Moore, a direct-to-video diva visible in late '80s early '90s (ANGEL PIST, INVISIBLE MANIAC, HARD TO DIE). Moore was "photographed for a special photo cover for all issues, as well as a special pull out."

●An ensemble of sci-fi seems—specifically, the very cast of a "virtual reality thriller" titled GAME OF PLEASURE—are all accessible on the film's Website (<http://members.aol.com/SCPFutures>). In addition to photos and bios of the actresses (Melissa Ingram, Terri Parks, Mandy Leigh, Stacy Lind and a cameo by Jennifer Huss as "the Demon"), the site affords spectators some juicy behind-the-scenes insight, including outtakes. Finally, you're invited to play an interactive game which notes actor/pro producer Kevin Summerfield, "is a spin-off of the movie. It involves an assassin who kills computer hackers in his/her quest for a 'virtual pleasure unit.' Doesn't that will low it?"

●FF cartoonist Marion Kelley (4/7) has debuted her own web site www.grex.com/greedit/kelley, where Bramstom Comics rendered into Vampire (FF 5/4), profusely illustrated her site with "hot cheesecake" pix, she's also previewing the latest developments of her own comic book vamp, Bramstom's sarasaua saga is a hot ticket on newstands.

●Blonde bombshell! Bobbie Breese, who updated low budget horror films (MAUSOLEUM, EVIL, SPAWN, et al), is returning from the business. Her final film, PRIMA DONNAS REBELS (originally titled SOCIAL SUICIDE) will be released by Warner Video. The book comedy's supporting cast includes DAYS OF OUR LIVES soapstar Shannon Skaggs. Only Wendy noted, "Breese is just right as the ghoulish mother."

●Niko Fritz (5/4), among the s-



L: Blonde bombshell Bubble Brewe (JANISDILHAM) is retiring from film as a "prize doll." R: Heidi Fritz has crossed from wavy worlds webster to CD star, in one of G.Gordon Liddy's 1997 calendar plays (#)

sue's "Golden Girls," bares more than her firearms in this year's "Stacked & Packed" calendar. Brandishing a Beretta 950, Fritz is one of 13 models who wear steady expressions and little else; the unifying theme is "babes & bullets" (the aforementioned Melissa Ingram—GAME OF PLEASURE—poses with a semi-automatic rifle). "Display this calendar and help return America to its traditional values: Guns, Gals and a healthy ap-

preciation of body," writes the Sullen of Six Shooters, G. Gordon Liddy. "Without your support, these girls would still be weeping around, unarmed, with their clothes on, and liberal brevo steno would go unchallenged." For further info, dial up 1 800 737-1808.

●FF cover woman Cristine Turner (S/S) is shooting a CD for Jackson Entertainment. "Before you even ask," smiles Turner, "—yes, it's the Jacksons. I play a dis-

tant planet's resident goddess who's dispatched to earth on a peaceful mission; unfortunately—well, let's just say that "peace occurs." She recently wrapped SHADES OF GRAY, which director Steven Koblin describes as "a suspense drama with dark, comedic overtones. A man searches for his girlfriend, who pretty much barely vanished into thin air. His odyssey is nightmarish, reality is illusion and vice versa."



GOLDEN GIRLS

DAN GOLDEN, WHO SHOT THE FRONT COVER OF *FF* #1, RECOUNTS HIS CAREER AS PHOTOGRAPHER/FILM DIRECTOR.

BY DAN SCAPPEROTTI



A pre-*LOIS & CLARK* Teri Hatcher, soon wrapping *TANGO & CASH*, struck "in home" poses for Golden.

A woman's inherent sex appeal transforms her into femme fatale, but cosmetically rendering that image on photographs, specifically to illustrate this magazine, requires an ensemble of makeup and wardrobe supervisors. The talent who melds the shadow and light into a sensuous tableau is the photographer, and one of the most proficient is shutterbug/film director Dan Golden, who shot the front cover of *FF*'s premiere issue.

Born in Chicago and raised in the nearby suburbs, Golden's affection for horror films was impaled by director Roger Corman's adaptations of Edgar Allan Poe literature. The youthful Golden, shunned by his brother, fashioned a makeshift pendulum out of cardboard and aluminum foil to "supplement the Poe movie experience. Other kids would come over and we'd tie them down. We'd swing this thing over them, and lower it down, and freak them out. I really thrived on horror films as a kid."

While attending Northern Illinois University, Golden worked in the film department where he was regaled with stories of one resident, named Robert Zemeckis, who split to Tinseltown and was making movies. Years later, Zemeckis would direct the likes of *BACK TO THE FUTURE* and *WHO FRAMED ROGER RABBIT*. Rationalizing that Hollywood was a big enough town for two Illinois film nerds, Golden enrolled in the USC film school.

"I basically supported myself at USC



Dina Goldin poses in a striptease club, the signature setting of her movie. The slumber-bag/Euro director is served by Ricki Lake, Melissa Ponzio and Elizabeth Berkley. Photograph: David Laundy; makeup: Tania Koyan



**"I interviewed
Ginger Lynn Allen
for NAKED OB-
SESSION and
was ready to cast
her. But [pro-
ducer] Roger
Corman insisted
on Maria Ford."**

as a still photographer, doing all kinds of different things," said Golden. "I started out doing a lot of family portraits. Then I managed to segue into doing the same kind of thing, but with celebrities."

Golden's aptitude for snapping pictures was a catalyst for filmmaking opportunities. He initially earned jobs as a unit still photographer, but a union with director/producer Fred Olen Ray prompted Golden to experience second unit cinematography and directing.

Upon polishing another writer's script for *WIZARD OF THE DEMON SWORD*, Golden wrote his own script and negotiated its sale to producer Roger Corman. The novice filmmaker soon found himself parked behind a movie camera, directing his own *NAKED OBSESSION* screenplay.

"I continued the still photography for years," explained Golden, "and built up quite a volume of work. I still get royalties off of all of these photographs."

Most of Golden's latter-day photography has been limited to film promotion or work for industry friends. His glamour shots are routinely reproduced in *Playboy's* *Grapes* spread, replete with film plug.

Wearing little more than gloves, a cape and a grin, actress Brinke Stevens posed for Golden as the initial *Femme Fatales* cover woman. Stevens, one of

Lizette Guigley teamed-up with Golden for *Slits*, a photo spoof of *Madonna's* *Sex*. "...a pretty thing with Lizette nailing around naked."

Golden's preferred models, has developed a chemistry with the photographer.

"I've known Brinke for many years," said Golden. "I first encountered her in 1974 at the San Diego comic convention. At the time, I was living in Illinois and I had just hitchhiked out. I was a big comic book fan as a kid. She was running around in this little Vampirella costume which made quite an impression on me.

"Years later, when I was at USC, I was shooting a little sword-and-sorcery film called *ZYZAK IS KING*. I thought that Brinke had a very Francesca-esque kind of a look. I had no idea what happened to her over all those years. When I was doing the film at USC, I contacted Perry Ackerman because he knew this girl and he got me in touch with her. I think *ZYZAK*, which was shot around 1981, was the first film that Brinke ever did. I did some still photography with her in the film's fur bikini and I've done many, many still shoots with her ever the years."

Stevens fondly recounts the photographer as "one of the first people to say 'Who is that girl?' Dan and I worked on that student film for months. We'd only shoot on weekends. During the course of that, Dan did his first photo shoot with me in the fur bikini. There was a shoot at the beach and a studio session with a sword. That was my first taste of acting. Dan was very interactive with me. He taught me a lot about posing and looking good. There was one scene where they had to tape my breasts up to give me cleavage (laughing). That was weird because I broke out in boils from the adhesive. So I did suffer for my art."

Golden describes the genesis of the *FF* cover shoot as "just one of our goofy shoots, what with the cape and the fangs. We liked to do things that were horror-related. I think the cape was the one. Ferdy Mayne wore in *THE FEARLESS VAMPIRE KILL-*



An early shot of Brinke Stevens, circa 1981, which Golden photographed during his USC tenure. The "smoking man" is fellow student Jeff San, who later directed high-profile horror flicks *NIGHT OF THE SCARECROW*, *PUMPKINHEAD*, &c.

ERS. The makeup artist on that shoot, Jan Golden—no relation!—is good friends with Ferdy and she provided the cape."

The photographer often hires Jan Golden, who furnishes props and wardrobe for concepts that are expanded upon by the models. "We play around with it. We mix and match and come up with some goofy ideas. On

that particular shoot, we basically started off with some lingerie and the black cape. Eventually, Brinke just lost the top and then this and then that. Finally, she's standing there nude with the gloves and the cape and the fangs, and I had her strategically covering her body parts with her gloved hand. When [*FF* editor] Bill George saw the photos, he

decided to use it as the cover."

Stevens admits, "We really didn't have a market for our 'naked vampire' photos, but Dan liked working with me and he wanted to do a shoot so he hired a makeup artist. I had the fangs from a movie I had just done called *DARK ROMANCES*. I was horrified when Bill George wanted to put it on

GOLDEN FILMS

Naked Obsession

FAUSTIAN FABLE TRANSCENDS "EROTIC" THRILLER FARE.

BY DAN SCAPPEROTTI

The striptease trend was in its prime when Dan Golden directed *NAKED OBSESSION* for producer Roger Corman. Hashing-out a script with his pal, Robert Dodson, Golden delivered a first draft that earned Corman's approval. The producer pitched Maria Ford as the leading lady, sparking an alliance between the director and actress. "I've now done four pictures with Maria," said Golden, "and *NAKED OBSESSION* is my favorite because it was a project that I had initiated, and one where I had the most time in pre-production. We didn't have to wait for the paint to dry on the sets when I was ready to shoot. It was a script we had been working on for a year, and everything was pretty much thought out."

Ford auditioned for Golden upon wrapping *STRIPPED TO KILL II* for director Kati Shea. "Since doing that show for me, Maria has become one of my best friends," said Golden. "She seemed—you'll not believe this next statement—but she seemed a little bit shy and reserved to me. I had some serious reservations about whether she was going to be able to play the part of this stripper, which required full nudity and that was a condition of Roger's."

"The person I had in mind was Ginger Lynn Allen. I brought Ginger in



and I knew that, as an exporne star, this woman wouldn't have any problems with anything I wanted her to do in an R-rated movie. She had a real outgoing personality and I wanted to use her. But Roger basically vetoed it, and said he wanted to use Maria Ford. I think his decision was based on two things. First, he's big on Maria Ford, second, Allen was in his film, *HOLLYWOOD BOULEVARD II*, and I don't think it did very well."

While searching for actresses to inhabit the film's strip joint, Golden was introduced to Rita Coyne and Wendy MacDonald via a friend. "I first actually did still shoots of the girls," recounted Golden. "I got a shot of Wendy into *Playboy*. Rita was the goofier one of the two. She wound up in the *Playboy* piece, 'Women of Comedy.' We cast her as Cynobia, this goofy waitress. Another one of the waitresses was my wife, Melinda Wesley."

Rounding out the cast, Elena Sahagun played a politician's distressed secretary who performs a ritualistic striptease in a white Kabuki mask. Madison Stone, who abridges her billing to Madison in the X-film trade, appears as a strapper, one year later, she surfaced in a supporting role, opposite adult film vet Barbara Dare (aka Stacey Nix), in Fred Olen Ray's *EVIL TOONS*.

Critical to the develop-



Fascist Scores attributable to the film's wanted cut include a lurid striptease by Madison Stone (Kathleen Madison). Top: Though Maria Ford has been stereotyped as strippers, **NAKED OBSESSION** gave her a disturbing alter ego

ment of the characters is a sex scene between Ford and William Katt. The actor plays police officer Franklin Carlyle who, en route to an appointment, is mugged and knocked unconscious, awakening in a nocturnal, sleazy milieu, the conservative Carlyle is drawn to a sordid burlesque grindhouse; his mentor is a derelict (Rick Dean), ambiguously portrayed as a guardian angel—or devil. The married legislator falls in lust with Lynn, one of the club's strippers; the couple retreat to her apartment and engage in kinky, near-fatalistic sex.

The following day, Carlyle's career is in serious jeopardy; Lynn was asphyxiated to death and the apparent weapon is Carlyle's necktie. One footnote, lest anyone try to brand **NAKED OBSESSION** as an erotic thriller, thank again. It's revisionist Mephistopheles, transcending the genre's stale "black widow" routine. The story isn't a contrivance for a string of T&A scenes; on the contrary, the acting, direction and script invariably provoke complexity, not voyeurism. Erotic thriller? I don't think so.

"The sex scene is in two acts," Golden explained. "They occur back to back. First, the Carlyle character hangs the door down, carries Lynn to the couch and dumps her on the couch. He hurriedly undoes his pants, pulls off her pants—which were painted on—so he's peeling them off, peeling off her panties."

"Well, Maria Ford had this long sweater on, because I had the foresight to have her wear it in the scene before—even though she protested. She didn't like it, but it came in handy for that sex scene because it covers all the naughty parts and gives the illusion that she's completely bottomless, but you can't see anything, because this big, bulky sweater is obscuring all the action down there."

The hastened sex on the couch prompts Carlyle to feel inadequate, not to mention guilty for "letting down" Lynn; the stripper remedies the situation by inviting him into her bedroom. "That's where she shows him what she likes," said Goldman, "which is this kinky, strangulation bit while she's having sex. That

was the harder of the two sex scenes to shoot. The other was real easy to shoot because of the wardrobe."

"But the bedroom scene required both characters to be naked. She's straddling him and he's got the red tie around her neck, pulling both ends of it to constrict her throat. She's into this oxygen deprivation/sexual asphyxiation thing—the character, that is, not Maria. That was a little bit of a problem to try and stage. Maria wanted to have this kind of a patch down below, kind of a strapless G string—a gravity-defying G string."

"So we basically glued that thing onto her which made her feel better getting into the scene but, as we were doing the scene, the thing basically fell off but she didn't seem to care at that point. We did end up getting the scene, which is effective, although much less so in the R-rated version. It was drastically cut down in the R-rated version to the point where I don't think it makes much sense. It looks like Bill Katt is some kind of a madman who

continued on page 49

"That night, I ended up taking photographs with Linnea Quigley and a mummy in a hotel room. We were naked, and I didn't know Dan from Adam..."

the front cover. I said, 'Bill, no one will display that on the newstand.' And the rest is history. I was flattered to be *Femme Fatales'* first cover girl."

Prior to shooting **HOLLYWOOD CHAINSAW HOOKERS**, director Fred Olen Ray assigned Golden to snap publicity shots. Ray vowed to deliver a chainsaw prop and, as the model, an actress who had been cast in the film.

"That was the first time I met Michelle Bauer," Golden smiled. "We shot in my studio until there was a power outage, and then we went up on the roof and shot some more pictures. Interestingly enough, those roof pictures were also used in the promotional campaign. I had half a roll of film left

Golden's photo rendering of 2007 event, *Maria Ford* (THUNDERBALL, FROM RUSSIA WITH LOVE).





and decided to go on the roof and finish this thing. Michelle was really a lot of fun to work with. She's beautiful, very photogenic and has a good attitude. So right then and there, I asked her if she'd be interested in doing a more generic shoot and we'd see if we could get some in various magazines. I knew she had done various films for Fred.

"We did this great shoot and I took the shots over to Shooting Star International, a photo agency here in Hollywood. They've distributed all my stuff for years. They sent Michelle's pictures around the world, and they've been published in many, many places."

Punctuating her dialogue with an infectious laugh, Michelle Bauer recalled, "Dan got really creative on that one. He got me on top of a building in Los Angeles with a chainsaw that had something like a 27" blade. He put me in high heels and lingerie and then said, 'Okay, cut noise!' Hold up this chainsaw and look real sexy." And this chainsaw was heavy! It was very, very difficult to hold something like that while standing in high heels. But the picture came out incredible. Here we are, on a skyscraper overlooking Los Angeles, holding up this chainsaw and it turned out to be a very popular picture. As a matter of fact, a lot of people have bootlegged and stolen that picture. And, of course, the pictures with the chainsaw between my legs, with the maniacal look on my face, are real popular."

"I had been on hiatus, with the birth of my daughter, and had resumed my career with HOLLYWOOD CHAINSAW HOOKERS, and Dan wanted to shoot me. I really wasn't prepared for that. I'd been through pregnancy and I just wasn't feeling real sexy. We got together for a photo shoot and he just made me feel so

Mimi Loren, former Miss Quebec and actress (CREATURE), not only posed for Golden, but performed a cameo in his *BUTAL OF THE RATS*

"She's posing nude—with only cape, gloves and fangs—but strategically concealing her body parts. FF turned it into their first front cover."

good. He got rid of all my fears. He has this energy when he's shooting you, that gives you this confidence you really don't think you have. When I saw the photos, I was just amazed. I said, 'Don you made me look so good.' I was feeling so terrible and so inadequate, and he just captured me in a way that I don't think anyone else has. He makes you feel so good about everything."

Golden's work with Bauer and Stevens even crosses into films that offered neither actress screen visibility. "Art directors would come to me and they'd want to shoot a video box cover for such and such film," noted Golden. "They'd ask me to provide the model, and I'd use Brinke or Michelle. These women are not in these movies, but it would be a situation where the distributor wouldn't have any good key art from the movie. They're looking to create something in the studio with a nice looking model and slap the picture on the box. One of the ones with Michelle was called SLOW BURN. Sometimes, I do four or five of these covers a day. A company may acquire an entire package of films and want to create a campaign for each of them; basically, I go to work and do these back to back."

Photographing the video advertisement for a pick-up titled LADIES OF THE LOTUS, Golden "put Brinke

Michelle Finney was introduced to Golden, her frequent photographer, on a publicity shoot for HOLLYWOOD CHAINSAW HOODLERS.



GOLDEN FILMS

Haunted Sea

LOW BUDGET SINKS SALE OF 'ALIEN ON WATER' TO CABLE.

By DAN SCAPPEROTTI

You can't come up with a winner on a low budget every time. So the Corman Studio discovered when *HAUNTED SEA*, one of the films slated for Showtime, was rejected by the cable network.

So why did this film flounder? Golden's other collaborations with producer Roger Corman prompted brisk business with Showtime. Take, for



Months before she was cast in *DAYS OF OUR LIVES*, Krista Allen furnished *HAUNTED SEA* with repulsive nudity. "My director wants respect," says Allen. "She gets back from a showered who's turning into a monster [?]"

example, *BRAM STOKER'S BURIAL OF THE RATS*, which was shot in Moscow on a four-month schedule that included pre-production. The American filmmakers had to contend with the legacy of the Communist system and a crew that didn't speak English. "The Russians work very slowly," said Golden. "I actually shot for ten weeks, which is a lot. Most of the shows I do here for Roger are 18-day shoots. *STRIPTEASER* we did in 14 days."

"It was quite a different pace. The Russian crews don't function as fast as the crews here. But the trade off is that Russia has a great history of filmmaking. They practically invented editing, for God's sake. They have a good pool of talent to draw from and they work cheaply because the econ-

omy is such a mess."

For Corman this was an ambitious film which boasted a large cast, horses, rats and some impressive sets that were left over from larger films. "We shot in this unfinished palace of Catherine the Great. That's where we did the big pendulum scene," said Golden.

Another Roger Corman Presents film from last year, *TERMINAL VIRUS*, was also directed by Golden. This time he shot in the Philippines. (See page 26) "You have crazy stuntmen there who will do anything for a few pesos," said Golden. "So Roger had the idea to do that picture there. I'm a lot happier with *BURIAL OF THE RATS* than *TERMINAL VIRUS*. There's a whole different mindset

there. The workmanship is not as good. Even though the Russians are slow they'll get it done when they get it done. The workmanship is very good and they seem to be proud of what they do. The work in the Philippines was shoddy and half-assed. You really had to brow beat them to get what you wanted. I had to be a real hard ass about it. I don't think I was too popular in the Philippines as a result."

HAUNTED SEA was shot last December, at the time Corman's Concorde Studio was going through a lot of personnel changes. "He got rid of a lot of people," said Golden, "and things were in a state of confusion. *GHOST SHIP* or *HAUNTED SEA* was the next thing that they had scheduled to go. Roger called and said he had the picture ready to go in a week and a half."

Another director had been assigned to the project, but Corman had to look for a replacement. He called Golden. "The script had some problems," said the director, "and I was a little hesitant because we were starting the thing in about ten days. There's a story editor down there named Frances Dale and Corman told me we could fix up the script, but the picture would start in ten days. I think we improved it but there wasn't enough time spent in that process and the film did run into some problems in production."

"The inspiration for this story is that Roger wanted to do an *ALIEN* on water. He wanted to put a ship at sea and put a creature on it that is killing off everybody. The first problem was that we didn't have a ship at sea. We had this set which was left over from *CARNOSAUR III* which was supposed to be a ship. I was never very impressed with the set. It really didn't have anything that the script called for in particular. But that was what I

was forced to work with. We didn't have any days for exteriors allocated. It was never scheduled to go out on a ship at sea which would have helped tremendously. It kind of shows. To a certain extent I tried to make that work to my advantage. ALIEN is a sort of claustrophobic film and that's one of the things it has going for it. I thought 'Okay, I can't show any exterior stuff or a ship at sea, but maybe I can make these claustrophobic quarters work for us.' I tried to do that as best I could."

The second limitation was that the film's low budget precluded any money for a new, dynamic monster. "The monster literally is one of the rages from CARNOSAUR II with a different snake head that John Biecher made and slapped on the body. There wasn't much animation to it or anything. The jaw wouldn't even move. It was just a static sculpted thing. I showed it as best as possible and Roger kept wanting to show more. So we cut more and more in. He thinks it's okay. I'm not real happy with it. The picture has some problems."

The film stars Jeanna Pucella, James Brolin and Krista Allen, who describes the monster as "Barney on a bad hair day." The ship is commanded by Brolin. Pucella plays Borgin, the hardened first officer on this ship who continuously harasses her second in command, played by Krista Allen.

Since the story takes place in Mexico and there were no resources for pickup or establishing shots, Golden set his look at some documentary footage from the Mexican government. When the price tag was too high, Golden took it on himself to get some footage that would set the stage for a Mexican adventure.

"It just so happened that I was going to be vacationing in Cancun for a week anyway so I thought why don't I just take a camera and shoot all this stuff myself. I took a 16mm camera into some archeological sites



HAUNTED SEA: "Krista Allen's character suffers as to a fantasy made," says Golden. "She sees weird stuff—like her being sacrificed by ancient Aztecs."

in Mexico like Chichen Itza and Cozumel," said the director. "I shot footage which I brought back and cut into the picture. I shot some cool iguana stuff running around these Mayan ruins. You'll probably be seeing iguanas running around Corman movies for years and years."

The requisite nudity fell to the lovely Krista Allen, who had just come off playing Emmanuelle in a series of seven erotic feature films and was in an mood for another nude scene. "Kris has got to take a shower," said Golden. "Come on. The first time you see this woman in the movie is at the end of

the opening credits and you see her naked in the shower. A long lingering shot, I might add. I tried to keep the camera moving to make it interesting. There are also all of these fantasy scenes that are cut in where her character kind of flashes into this fantasy mode where she sees all this weird stuff of her being sacrificed by some ancient Aztecs. For a lot of that she's topless. That's how we fulfilled the nudity requirement."

You'll have to check out your local video store for this one. It won't be showing up on Showtime.

"He got me on top of an L.A. building with a chainsaw that had a 27" blade. I was in high heels and lingerie and he said, 'Act sexy and natural!'"

Stevens in a blonde wig. She later wore it for the key art pitching BAD GIRLS FROM MARS, which I didn't do. We put her in an Oriental dress and the blonde wig, and we built this little kind of fake dock and we matted in this background picture of a ship and harbor.

"Sometimes I hire the girls just to model those covers; other times, I do it on a speculative basis and just send out photos to magazines and create some publicity for the girls. Sometimes, they approach me and say 'I need some shot for this or that.'"

Brinke Stevens giggled while relating the wig's impact on passing motorists. "Dan was over of my apart-

Video view: Veronica Canethers (MANKILLERS, WITCH ACADEMY, FATAL SKIES) poses for Golden.





"I shot Bridget Fonda wearing a leather jacket, which belonged to my wife. When producers of her LEATHER JACKET needed video art, they used ours."

ment, and we're shooting photos of me in this robe with the blonde wig. He showed them to the art director at Magnum Entertainment, who agreed to use me. So I did the studio shoot. Basically, I appear on the box cover and not in the movie at all. They paid me so little that they let me keep the wig, and I wore it home. I'll tell you, I got more hunk of car horns then I ever did as a brunette. Blondes do get a lot more attention.

"I always enjoyed working at Dan's studio. It was a very spacious loft in downtown L.A., surrounded by homeless people. He was always very professional and I'm very proud of him for getting into the writing and directing of films. And I'm glad we're still friends after all these years."

Golden's link with the Shooting Star photo agency has afforded him the latitude to work with fledgling celebrity Marketing material to over 35 countries. Shooting Star works in tandem with publicists. When their client was cast in the syndicated FRIDAY THE 13TH series, (Louise) Robey's management appealed to the company for a photographer. Guess who called the job?

"I was assigned the gig," explained Golden. "Interestingly enough, that was supposed to be an 'at home' shoot. What they like to see, particularly in these foreign

Elaine Powell, no stranger to the fantasy genre (JULIET SHADE, CYBERZONE) modeled for Golden and appeared in his STRIP-TEASER

magazines, are pictures of the celebrities at home. So if we don't have access to the celebrity's home, we have to make other arrangements. I believe the reason, in this instance, was that Robey lived at the time in Canada, she was simply in L.A. for the shoot. So I got on the phone and called my buddy, Fred Olen Ray, and asked if we could pretend his house belonged to Robey. We shot it on Fred's birthday. I also did a studio shoot with Robey in conjunction with that."

One of Golden's more baroque visions is *Skin*, a photo journal that spoofed Madonna's hyperbolized book, *Sex*. Conceptualized by B-queen Linnea Quigley, the project was incrementally stitched together over a lengthy period of time. "It was a goofy thing of Linnea running around naked," deadpanned the photographer, "—with various cameras of other celebs and models."

A photo session required Quigley to splash around with a skeleton, but two things quickly eroded from its visualization: Quigley's clothes and a studio environment. "We had this idea of Linnea jumping someone's bones at the beach," sighs Golden. "So, once again, we went to Fred Olen Ray and borrowed this skeleton which he had hanging up in his living room. If you think I'm weird, you should go over to Fred's."

"We dragged it down to the beach and proceeded to shoot these pictures. I would make an exposure every time the waves would come pounding up onto the shore, and splashing over her body, as she straddles this skeleton. We got some really cool pictures out of it but, early on in the process, as one of those waves rolled out it took the skull with it. Suddenly, we were dealing with a headless skeleton which is actually the picture that appears in the book. We were both concerned because Fred is a little particu-



Jan Golden, no relation to you-know-who, applies finishing touches to actress/model (Bianca Beaudin). Often contributing props and wardrobe, Ms. Golden often serves as the photographer's makeup artist. "We come up with goofy concepts."

lar about his stuff."

It all read like an NBC sitcom, return a skeleton, sans skull, to its owner [canned laughter]. Searching medical supply houses for a surrogate skull, Golden finally purchased one from a catalogue. Alas, it was no match for the original. "To this day, that much larger 'replacement' skull is sitting atop Fred's skeleton

in his living room," said a perplexed Golden. "We were forced to tell Fred the truth. 'But, Fred, it's even bigger than the one that washed away...and it bigger is better...ah, Fred?'"

Another thematic link to Quigley's genre background would be the inevitable cemetery romp, right? I mean, her "make it or break it" scene was a graveyard

striptease in RETURN OF THE LIVING DEAD, right? Refusing to compromise on a shoot in some hick town necropolis, Golden and Quigley insisted on the Tiffany's of boneyards: Forest Lawn. Initially snapping shots in a semi-secluded area, they prodded-on to something a little more risqué.

"This one's rather sick,"

acknowledged Golden. "We looked around, if there weren't any people around, she would disrobe and we'd snap a bunch of photos in a hurry. As this process went on, we just started getting bolder and bolder: 'Well, we could get away with that, let's try this.' Then I've got her flashing in the foreground with an actual funeral going on in the background. We did a few shots like that and then we got really bold and thought, 'Wouldn't it be cool to have her in a freshly dug grave?' We waited until this one procession left and the casket was set in the ground, but they hadn't thrown any dirt on it yet. I got her down in the grave naked and took some pictures of her on top of some poor guy's casket. But what a way to go... kind of sick."

Further aping Madonna's look, Golden decided to replicate the Material Girls habit of flanking herself with suck-up celebs; he posed Quigley with a bevy of B-horror movie icons including Fred Ray, Gunnar Hansen, Jim Wynorski, Debbie Dutch, Debra Lamb and best friend Michelle Bauer. Would Madonna, the professed "B-girl," understand the in-jokes? Get real.

Robey, star of the *FRIDAY THE 13TH* series, at home. Kinda. Golden shot her in producer Fred Q. Roy's house.



GOLDEN FILMS *Terminal* *Virus*

SCI-FI FILM WAS PLAGUED WITH PROBLEMS.

BY DAN SCAPPEROTT

STRIPTEASER was just in the can when Golden was handed **TERMINAL VIRUS**. Jumping on a plane the director was soon in the Philippines. Incongruously, it wasn't the lush vegetation of the country that was to be the backdrop for the story of a world devastated by a plague, but a barren rocky terrain. Golden set up camp in a working gravel pit just outside of Manila. "They were blowing things up during the day while we were shooting," said Golden. "They'd sound this siren and we'd have to stop what we were doing and move over to this building and wait until they blew something up. Then we'd go back to work. We had to work around the work that was going on in the gravel pit. It was a pain in the ass. And going all the way to the Philippines to shoot in a rock quarry seemed ludicrous to me but that's what we did."

Since this particular disease has a nasty habit of causing death after sex, the planet's population has radically declined. Men and



Susan Seifert, unmasked as the killer in Golden's **NAKED GORGONHEAD**, was teamed with the director for **TERMINAL VIRUS**. The *Exorcist* duo also appeared in **TEENAGE EXORCIST** and **UNGAGED**.

women live in separate areas with Richard Lynch leading a gang of marauders against peaceful settlements.

Drawn by the unusual dried and cracked character of the ground, Golden cleared the few weeds that had grown in the area and

constructed the women's village set. Big mistake.

"When I first saw it," he explained, "I thought, 'This is great. Let's go with this. This is where the women's camp is going to be, this looks really cool.' And it did look really cool until the first rain. That area was the low point in the quarry and the focal point for drainage when it rained. All the water flowed there and when it stopped raining and the sun came out it would bake the ground and it would dry and crack and give it the unique appearance as seen in the film. Everything got washed away. We lost the set. We had to put up pieces of that set in two or three different places just to try to finish the film, which was

not my idea of a good time. It looked that way because that's where all the water drained. Fortunately we did get those wide shots of the thing and they look good in those shots. We no longer had that set. That's why everything is shot a lot closer."



The victims of *TERMINAL VIRUS*. "They didn't want naked Filipino girls populating the picture," says Golden. "They wanted actresses of a non-Filipino bent, so it didn't look like some cheap film shot in the Philippines. Which it was."

Mankand's hope for the future seems to rest in an experimental station where researchers are trying to find a cure for the disease. They have made substantial progress and several children have been born. But Lynch and his gang attack and destroy the settlement. A new suburban development was under construction when the filmmakers moved in with their demolition teams.

"There are three different buildings, the guard house and gate that blow up," said Golden. "All the buildings that we blow up, of course, were just facades which we constructed. We put them in the vicinity of buildings that we didn't blow up but we did break some windows in the real buildings."

Besides Richard Lynch, the film features James Brolin and Kellie O'Byrne, who has surfaced under several variations of her name. Brolin captures O'Byrne. Hoping to impregnate her, he uses her as a test subject for the antidote. As Kelly Burns, the actress starred

in Triboro's *WATCH ME* and was profiled in Playboy Video's *RISING STARS* under the name Kelli Barnes.

When she learned that Golden was shooting a film in the Philippines, actress Nikka Fritz, seeing an opportunity for some travel, petitioned him for a part. While the producers, for economic reasons, wanted to film in the Philippines they didn't want it to look like it was filmed in that country. Consequently, casting became an issue.

"We wanted to populate the film with as many white faces as we could get," said Golden. "When that came to fulfilling the nudity quotient in the picture it became problematic. I'm certain you could find plenty of Filipino girls to get naked. That's not a problem. They didn't want naked Filipino girls populating the picture. They wanted actresses that were of a non-Filipino bent so it didn't look like some cheap film shot in the Philippines. Which it was."

Local efforts to cast the part of the woman who is

raped and murdered in the opening sequence failed when they couldn't find any American expatriates who had the physical requirements. Realizing they had to fly one in, Fritz's pleas to Golden paid off. She was running around topless in the Philippines.

For the director, however, filming in the Philippines was no vacation. He even prefers the wintry conditions and ancient production facilities of Moscow to those in the Pacific Rim nation.

"I think that there is a different level of artistry instilled in the Russians," Golden explained. "The Russians come from a great tradition of filmmaking. They invented montage and editing. Filipino movies are made for the masses. They're not really held in high regard. They're usually shot without sound and looped later. They're not made for the rich people, they're made for the poor people. They're disposable entertainment that is slapped together and put in the theatres." □

"What Roger [Corman] wanted me to do was get some dancers from Russia's Bolshoi Ballet to dance around topless. Easier said than done."

But the die-hards dug it. "That was the most fun," said Golden. "It gave us a chance to be really creative with it and have fun."

Then there was the aborted Sybil Danning comeback; she was trying to fuel a sequel to her bygone '88 flick, *L.A. BOUNTY*. Danning, crucified by lousy management, needed a miracle—not a crack photographer; nevertheless, she tapped Golden to shoot some pix for a proposed sequel. "At the time, she brought Steve James over," said Golden. "We did some shots of the two of them together. The pictures we had done was basically to create some key art to promote that picture; the two of them, classic back-to-back, with big firearms. I shot

TERMINAL EXORCIST: Dawn Walsh (ex-Mrs. Fred G. Ray) posed for initial ad campaign that was aborted.





some singles on each of them as well." James subsequently passed away and the film never materialized.

Although Golden was in demand for his studio skills, he also opted to work as a unit still photographer. One of his assignments was **YOU CAN'T HURRY LOVE**, which cast Bridget Fonda in her first speaking role. As a result of their mutual affection for horror films, Fonda and Golden hit it off right from the start. Director Richard Martin, who attended USC with Golden, invited his schoolmate to perform a cameo—as a photographer.

Upon hearing about the **LOVE** gig, Golden's agent pitched a studio shoot with Fonda. "But I also took her to all these downtown locations," said Golden. "—railroad bridges and things like that. Those pictures sold, over and over again, all over the world. In fact, one of the shots ended up as the video box cover for a film titled **LEATHER JACKET**."

"Coincidentally, during our shoot, I had Fonda wearing a leather jacket that belonged to my wife. When they were packaging the **LEATHER JACKET** film, they didn't have anything appropriate; they must have been looking through the files of various photo agencies and came across that and determined it was compatible with the movie title. Anyway, it became the cover art."

Okay, so it's hip to fraternize with the beautiful people, but a unit still photographer's job is unrewarding. He's frequently treated as an intruder on the set because his contribution won't be visible on the screen. "What you're doing," clarified Golden, "is creating a separate file of images that is then going to be taken and used to promote the film. They'll be on the one-sheet poster and the video cover. But nobody wants to

Linda Wesley poses for Golden, her spouse, and occasionally performs on his film (**JARVIS OF THE RATZ**, **MAKED OBSESSION**, etc.)

"All the nastier stuff from STRIP-TEASER was out. A gunpoint strip was in the script, but it was Roger Corman's idea for Kitten to be completely nude."

give you any cooperation, and nobody understands what you're doing there, however, I got really good at it, if I do say so myself. That's why I got hired. I must have done over 50 film and television shows. I was able to maneuver around the set without getting in anybody's way, and I just got the shots I had to get. It's a real skill that a lot of still photographers, on these lower budget shows, just don't have. Nobody takes it seriously during the hiring stage; they hire just anybody and what they get is substandard and then they wonder why."

Golden spotted another model, Nikki Fritz, across the proverbial crowded room at a Fangoria conclave. "Nikki is an actress whom I directed in ZIPPER'S CLOWN PALACE, which was released as STRIPTEASER," Golden said. "I also did a film with her in the Philippines. Linnea Quigley and I were together at the Fango convention when I initially saw Nikki. The next thing I knew, Linnea had Nikki over at our table and was chatting her up. Later that same day, I had both of them in bed, naked, with a mummy."

Her union with Golden and Quigley turned into a career catalyst for Nikki Fritz, but her presence at Fangoria's horror movie homage was far from accidental. "I went to see all the

"Golden girl" Debbie Dutch (DINO-SAUR ISLAND, HARD TO DIE) is currently moonlighting as a comic heroine, the Hollywood Marianne.



movie stars—and to look at all the gory yank, the horror stuff," admitted Fritz. "I like that kind of stuff. My house is filled with it. I saw Lon-
 nen Quigley at a table signing autographs. Suddenly, she walked up and started talking to me. She told me she was doing this book called *Skim*. She asked me if I'd be interested in taking photographs with her, after the show, for the book. I said 'Absolutely!'

"I met Dan Golden right afterwards. So, that night, I ended up taking naked photographs with Linnea Quigley and a mummy in a hotel room. I mean, we were completely naked and I didn't know this guy from Adam. I said, 'Okay I can do this. I trust him. After all, he's with Linnea Quigley!'"

Taking her under his wing, Golden not only introduced Fritz to his friends but cast the starlet in his movies. She'd appear as an extra or do a walk-on to tally some screen time. As director of *STRIPTEASER*, Golden offered Fritz a co-starring role.

Back in summer '96, Fritz reprised her modeling bravura for a *FF* shoot that Golden personally organized. "They're really beautiful," exclaimed Fritz. "He's

Bridgeport, who posed for Golden when she made her *Tim* debut, shared his affection for horror films.



GOLDEN FILMS

Burial of the Rats

BOMBSHELLS! CORMAN INVADERS MOSCOW.

BY DAN SCAFFEROTTI

Golden was in the editing phase of *SATURDAY NIGHT SPECIAL*, his second picture for Roger Corman, when he was asked to go to Moscow and direct *BRAM STOKER'S BURIAL OF THE RATS*.

There he found facilities so antiquated that the studio lights had a tendency to explode after several hours of usage. "That was a daily occurrence," said Golden, "The Russian crews are used to it. I got used to it after a while myself."

There was one exception to the dated equipment. The recording studio was only a year or two old at the time. "That's where the score was ultimately recorded using a symphony orchestra," Golden said. "I was quite happy with that along with the talents of composer Edward Arcomov, who scored *BURNT BY THE SUN* which won an Academy Award for Best Foreign Film."

With only three American



BURIAL OF THE RATS starred Maria Ford and director Dan Golden another collaboration. Returning from the film's Russian locations, Ford promoted a comic book adaptation of the movie.

actors in the film, Golden knew he would have to cast his picture with local talent who may not be able to speak English. Marina Zaitseva, the casting director, was one of the first people Golden met in Moscow.

"Obviously I had to populate the film with a number of beautiful women," said the director, "portraying both the rat warriors who run around

in their fur bikinis and a softer, more feminine version of the rat women who are basically the women who dance around topless and lounge around on pillows and such wearing the very diaphanous fabrics. So Marina Zaitseva began sending me women. We were looking for two types of women. Those who are attractive and athletic who could be the warrior women and those who are attractive and would be rounder and fuller and softer and they could be the feminine variety."

At first Golden was unimpressed with the actresses parading through his office. He began to think that Russia was devoid of enough attractive actresses to fill the picture's quota. "I just wasn't seeing a lot of gorgeous women," he complained. "The casting director kept assuring me that this was because it was vacation time and a lot of them had gone to the Black Sea or whatever and they surely would be arriving in Moscow in time for me to shoot the movie. I thought that was just a line of bull,

but sure enough after a certain date I started seeing a lot of beauty girls and was able to cast the film successfully."

Among the recruits were two sisters, Elena and Natalya Yudin. Golden first interviewed Natalya, who arrived with a batch of black and white photos that someone had taken of her. "She looked great in person," said Golden, "but she really doesn't speak English. These are really non-speaking parts in the movie. There may have been lines here and there that are uttered phonetically by the girl who spoke the lines and later looped with American actors to rid it of the accent. Basically it was a visual thing based on who looks right. I was very impressed with her so she immediately became one of the more feminine rat women. She brought her sister, Elena, along a couple of weeks later and she became one of the rat warriors. They are important visual elements in the film.

"Natalya is the one who takes the jacket off of Bram as he's being led up for the blood ritual. Her sister is the girl who grabs Bram by the arm and pulls him out of the church as he is scrawling his message in the book next to the remains of the unfortunate priest who is consumed by the rats. They appear throughout the film. I did get both of those girls into the grapevine section of Playboy. I rented a photo studio in Moscow and did a photo shoot with the girls."

The film required several dancers and Roger Corman had some ideas on the subject. "What Roger wanted me to do," said Golden, "was get some dancers from the Bolshoi Ballet to dance around in this film topless. Well, easier said than done. The Bolshoi Ballet is a pretty prestigious organization and wouldn't want their dancers prancing around topless. Nor would Roger, necessarily, want to see such a thing as those bodies topless. Ballerinas don't have much breast. That's



"Natalya Yudin (A) plays the rat queen's handmaiden," says Golden. "She looks great but she doesn't speak English. I did a photo shoot of Natalya and her sister, Elena, for whom I cast as a rat warrior. They're visually important in the film."

one of the first things to go when you're tightening and toning your body. They have yet to discover the breast job there in Moscow, so basically your classic ballerinas don't have the bodies that you'd want to see dancing around naked in a film. So for those two reasons that wasn't do-able."

Instead, Golden met with Marina Savrova, the choreographer, and explained what he needed. She in turn brought in the six dancers that were used throughout the film. One of them was Marina Kvartalova, who is a star in the choreographer's troupe of dancers she uses when she puts on shows locally.

"Marina, the dancer, is a beautiful girl whose chest would never be confused with a classic ballerina. I might add," said Golden.

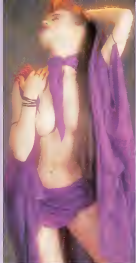
"What Roger [Corman] wanted me to do was get some dancers from the Bolshoi Ballet to dance around this film topless. Easier said than done!"

around in sword fights killing mean and vicious men of the town or whether she would be one of the more feminine hand maids to the queen. When this particular Natalya, there are millions of Natalyas in Moscow, by the way, came in, she looked great and she was good at physical stuff so we put her in as one of the rat warriors. We took some of the girls that we thought had potential and put them into a fencing class to go over some basic fencing moves with them. A few of the girls dropped out during that process. Those who could stay with it did indeed

"Just a gorgeous, gorgeous girl with a great figure. You see Marina, the dancer, a lot in the film especially the dance which features only two girls, which takes place in the dinner scene just prior to all of the girls rushing off to liberate the brothel. In the background, just behind Adrianne Barbeau you see Marina and another girl doing a dance. She's usually in the front row."

Natalya Ryzhikh was a local actress who answered the casting call and impressed the director. There were two parts to the selection process. To even be considered for the film, an actress had to be attractive. Then Golden had to decide which type of rat woman she would be. "Depending on her physique we would determine whether she would be one of these warrior types who ran





BURIAL OF THE RATS: L. Natalya Rykova "looked great and was good with physical stuff." G. Marina Kuznetsova "is a gorgeous dancer. Her chest would never be confined with a classic bolshoi's." R. Golden was "very impressed" with Tatiana Alekseenko, a Russian fashion model who appears in rock whites.

earn their fur bikinis. This Natalya was one of those who earned her fur bikini."

Another who answered the call was a Russian model, Tatiana Alekseenko. "I was very impressed with her looks," Golden recalled. "She was a taller, thinner sort of a girl. We did a Polaroid on each girl as they came in and pinned it up on the bulletin board on the wall behind the desk where I sat. We put them in categories. There was a third category. We needed prostitutes for the film. The rat warriors, the hand maidens and the prostitutes. We shuffled them around until we came up with the proper casting. There are lots of Tanyas! Tanyas are Tanyas and Natalyas, their nicknames are Natalyas. It gets confusing."

One of the film's set pieces involves a pendulum which proved especially difficult for Golden. "Here we are rapidly approaching a Russian win-

ter," said Golden, "which is none too conducive to running around in a fur bikini let me tell you. Not that I've tried. It was very difficult on the girls. We were shooting nights and it was getting quite cold that time of year. The scenes required these girls to stand out there in very little costuming and I must say they were all troopers. They all did it. Be-

tween takes we're running up and throwing coats over them."

To make matters worse, the weather turned bad during the climactic battle scene when the gendarmes and soldiers raid the rat women's lair. "If you look towards the end of the film," said Golden, "you can actually see in some of the shots that it's hailing. There is some fighting that

taken place on the steps of this castle which Catherine the Great had under construction but she never finished. She abandoned it and we moved in and shot a movie. You'll see pretty sizable hail coming down in that shot. It's hailing down on these girls standing there in their fur bikinis sword fighting with these guys charging up the steps. In some later shots in which it wasn't hailing we took a sprinkling can and poured water down in front of the lens to make it look like it was raining or something because some of that stuff had to be cut together. Hail coming down on these steps didn't make it the safest thing in the world to film."

"For the ending of the film, which was one of the last things we shot there was snow on the ground. It's dawn and they come out and there's miraculously snow on the ground." □

BURIAL/RATS: Golden directs Olga Kabo. "All of the actresses were troopers. They had to stand outside, in the Russian winter, clad only in fur bikinis."



"I doubt a lot of people, or even his modeling actresses, realize what Dan's done for us. We owe him a great deal, but he asks nothing in return."

an excellent photographer. He likes to say he's "a quasi-surreal photographer." He did one where I'm wrapped in a wet, pink scarf that conforms to my body. I get a lot of compliments on that one, and it's in my portfolio."

The shoot wasn't without its distractions. Golden had to compete with Sweet Pea, his pet pig, for the model's attention. "The pig kept walking into the shot," said Fritz, "and if there's any kind animal around, the model is going to go straight for the animal. So the whole time that Dan wanted to set up shots, I wanted to play with the pig. I'm the world's worst model. I can't stand to be still. Put me in film, I'm fine. I like to move. That's fine. But make me be still? I can't do it." She's considerably more animate as the top-billed player in "The Grind," an episode of a Showtime series called MADAME WINSTON'S SECRETS.

Oscillating between A- and B-celebrities, Golden landed, courtesy of Shooting Star, a photo conference with Teri Hatcher. She had just wrapped a supporting role in TANGO AND CASH, a Stallone vehicle, and an episode of L.A. LAW. The shoot adhered to an "at home" format, what with the actress reading a book, cooking, eating breakfast. Golden also brought some studio backdrops for a portrait session. Hatcher would soon earn a role as Superman's better half in LOIS AND CLARK.

Jim Wynerski and Fred Olsen Ray hired a coterie of



Lisa Gail Busby & Teri Hatcher pose for Gailley and Golden's collaboration photo chronicle, Skin. "Lisa and I met Nikki at a Fangoria convention. Later in the day, I photographed both of them naked in bed with a monkey."

GOLDEN FILMS

Stripteaser

BLOOD N' BURLESQUE: A "NAKED OBSESSION" REUNION.

BY DAN SCAPPEROTTI

Danah Whittaker pitched his script called ZIPPER'S CLOWN PALACE to Roger Corman as psychopath takes strip joint hostage. Golden had been successful with NAKED OBSESSION which featured Rick Dean and Maria Ford. The team was pitched again and the inclusion of Maria Ford clinched it for Corman who changed the title to the more commercial STRIPTEASER.

"Marie had made several other films for Roger which were successful," said Golden, "and there are a certain amount of sales that you can make with her name. She sells in certain foreign territories. And Showtime is always interested in her. Roger let us make the film we wanted to make with very little interference. He cut five minutes of the film out after the fact. We shot it in a total of 14 days including all pickups and location shots we went out and stole along Hollywood Boulevard."

Rick Dean plays a psycho infatuated with Maria Ford's stripper character. A holdup of the club goes wrong and Dean holds the strippers and a few patrons hostage.

The main cuts Corman made were dialogue sequences between the two cops while they sit in their car behind the strip club smoking a joint and engaging in this ideal banter about perceived reality.

Surprisingly, Corman toned down a gunpoint strip scene. Dean forces one of the dancers to strip. "In the release tape you don't see the gun being dragged up her crotch," said Golden. "All the nastier stuff is gone. It's toned. The gunpoint strip was in the script but it was Roger's idea to get Kathleen (Anna Marie Holman) completely nude. That's not the way it was written and that's not what we intended to do. Dwan and I were in a meeting with producer Mike Eliott and Roger popped in and said, 'In the gunpoint strip can you have her get completely naked.'"

The director was impressed with the film's score and has high praise for composer Tim Win. "Tim did an excellent job on the score," Golden said. "Tim not only wrote the under score but he wrote the song



called 'I'm Yours,' the song that is played under the Ann-Marie Holman gunpoint strip. What I had cut in there as temp music was from GOLDFINGER and that's what Ann-Marie actually straggled to the day that we shot the thing. The old Shirley Bassey song."

The film is really a showcase for actor Rick Dean as a mad gunman. He is the focal point for much of the film putting a strain on the actor. "Rick's a very talented actor and takes his work very seriously," said Golden. "In this particular picture he had so much dialogue that it did become a little difficult for him. There's an awful lot of dialogue for him to remember. Dialogue is a nightmare. Here it's monologues. He's got monologues in this picture so I had to work closely with him and keep going over the lines with him. At one point we even had to write some of the lines on cue cards just so he could glance up and refer to them once in a while. We got through it. It's a huge part to memorize. We shot the entire picture in 14 days so there wasn't a lot of time for rehearsal on this one. He came through with flying colors."

Alert viewers will spot Scream Queen alumina Linnea Quigley in the opening shot of the movie as a barmaid.

Actress Nikka Fritz, as a lesbian stripper named Sandra, sports a nose ring, a characteristic of her own design. Describing Sandra, Golden said, "The character is supposed to be this very bitch lesbian which is not Nikka Fritz at all. Nikka is a very feminine girl. When Nikka came in to read for the part the acting was good but I did have some reservations about her femininity. I told her I'd give her the part if she'd get a buzz cut. That would help bitch her up. Well, she basically didn't want to do that, figuring a buzz cut would play great for this part but what about all the other parts she'd be going up for. I said 'Okay, bitch yourself up come in and show me what you can do.' This was her creation. She pulled her hair back and had the tight band thing on the back of her head. She came in with the



Fading: Golden notes that "aspirin" Maria Ford "falls in certain foreign waters." Top: Heidi Fritz, who supports Ford in the film, was cast as Brenda, a lesbian stripper, both actresses were recruited for *SCHÖNGIRL MURDER*

assessing and the chain that attaches. She had all the leather gear and everything and she came in looking like that. I said "Fine, you've got the part."

For the blessing finale, Kick Dean is fairly riddled with bullets. A bit of movie sleight of hand added to the illusion. "The squibs have to be rigged in about 20-30 minutes," explained Golden. "They put all the squibs in the wardrobe and then they just put the wardrobe on the actor and we're ready to go. It helps to have doubles on the wardrobe so we can be shooting with the guy while they rig the other costume which the effects technician is squibbing."

To protect the actor, the technicians place a small metal plate under each small squib. While on screen it looks like Dean is shot about ten times, Golden actually maximizes the damage by using two cameras and almost every on camera squib shot. So the audience is seeing some of the hits twice.

The selling point of the film is its specialized sub-genre: the erotic dances which, many times, are the money shots. Costuming and choreography are important to set the illusion.

Pre-production meetings are held between Golden and his cast to discuss the theme and character of each dance.

"For the first dance in the film," said Golden, "which you see over the opening titles, Maria had all this elaborate stuff that she wanted to do. Originally it was supposed to be a little girl playing in the attic and there's an open trunk on stage and she's pulling items out of the trunk. A little girl putting on mommy's clothes in front of a mirror. But there are so many props and so many things, a mask, a fan, a feathered box, a hand mirror, a hat, that it became too complicated."

Eventually in editing, Golden cut the number of props down simplifying the dance to where Ford is just dancing around in a little girl's dress and then working with the feather box. "That's quite effective," said Golden. "She wraps it between her legs and does all this nonsense with it. The fan and the hat and the hand mirror fall on the cutting room floor."

In a flashback sequence, showing Kick Dean stalking Cary, mother of Ford's fans, Ford does a strip in a red, white and blue bikini which she

brought in from home. Golden used the scene to flesh out the lives of the patrons of Zapper's Crown Palace. By using the brilliant, American flag decorations and a sign that reads "Fourth of July Special" Golden wanted to dramatize the lonely existence of this guy who has no life outside the club. "Here he is on the Fourth of July at the club," explained the director. "See they spend their holidays together and all that. The wedding dress is something that Maria brought in as well. That's the second dance you see in the movie. Cary is the only one left in the club and she is dancing only for him. He takes off the glasses and is fantasizing that they are married and that this is their wedding night."

"Maria tends to set something and she buys it intending to use it sometime in a film. She's always on the lookout for most costume. She just brought in a whole lot of costumes and we went through it all and came up with these little themes for the dances. Last, I have songs written to reinforce those themes. We wrote songs for the dances like "Love Racket" for the 4th of July dance, a thinly veiled phallic symbol." □

"Roger Corman wanted HAUNTED SEA as an ALIEN-on-water with a ship at sea and a creature. The #1 problem was that we didn't have a ship at sea."

their repertory players—Michelle Bauer, Roxanne Kernohan, Kelli Maroney, Brinke Stevens, Monique Gabrielle—for a subgenre swan song titled *SCREAM QUEENS HOT TUB PARTY*. Golden assembled the video production's cast for "nude group shots", but an optional shoot was deployed, with the "queens" concealing themselves in towels, for box art. This time around, Golden stepped in front of the camera to be photographed with the quintet.

"We all owe Dan a great deal," said Bauer. "We should all have that photo of him, and us, up on our walls. He makes us all look so beautiful. I don't think a lot of people, or even the actresses, realize what he's done for us. He's taken pic-

Maria Ford, posing for Golden, has been cast in four of his movies. "She has become one of my best friends."





Debra Shoppard, posing for Golden, pioneered the "erotic center" trend with burlesque roles in *WARS OF DESIRE*, *ANIMAL INSTINCTS*, *WITCHCRAFT* & *A HAUNTING FEAR*. According to rumor, she's currently working in a Vegas show.

tures of us and sent them overseas and gotten us in magazines. All in all, he is one of the people who has done favors for me which is not very common in the business. And he doesn't ask for anything in return."

Early in their association, Golden engaged Bauer for a set of photos, promising to pay her when he was reimbursed with a sale. It's a fer-

mulate negotiation in the trade, less formulaic was Golden's abatement from a breach of faith. "Yea, yea, yea," I thought," laughs Bauer. "But he showed up at my door one day with a check. Making good on his verbal agreement, he said, 'Here's the money I owe you. I sold all your pictures.' He was just one of the most honest people I have ever

met. He has really helped my career."

Through the auspices of Fred Ray, Golden turned from a still photographer to director with a landmark "erotic thriller." Ray scouted a bar that looked photogenically appealing as a film locale. He asked Golden to not only tailor a story with a strip club as the central setting but to helm the produc-

tion as well. Golden huddled with Robert Dotson, a writer friend, and the two developed a story idea. Unfortunately, accessibility to the bar location had expired. Golden subsequently submitted his *NAKED OBSESSION* screenplay to Roger Corman, who gave the project the green light and allowed Golden to direct.

"I was ready to cast Ginger Lynn Allen," said Golden. "I brought her in and interviewed her and was very impressed. Roger turned her down and told me to use Maria Ford. Okay."

The bonding of Golden and Ford inspired their collaboration in three additional films: *STRIPTEASER*, *SATURDAY NIGHT SPECIAL*, and *BURIAL OF THE RATS*, the latter shot in Russia.

Linnex Quigley can be seen briefly in *BURIAL*; was she flown to Russia for a cameo? Nope. Golden needed extra footage so, upon his return to Los Angeles, he filmed one day of pick-up shots. "Basically I rounded up the usual suspects," he said. "I took Linnex Quigley, Nikki Fritz, my wife (actress Melinda Wesley), Marie Laurin—and the craft service girl and the girl in the front office—and dropped them all in fur bikinis, and cut them into the movie. We do these pickups on a shoestring. We had no set, so we just created a frame to make it look like the brothel scene."

Golden has also helmed the made-in-the-Philippines *TERMINAL VIRUS* and *HAUNTED SEA*, the latter about a Mexican monster stalking a freighter; the cast includes Joanna Pacula and Krista Allen (*FF 5-7*), who had completed a seven-picture *EMMANUELLE* series and was later groomed as Lisa Rinna's replacement on *DAYS OF OUR LIVES*. "Roger (Corman) wanted to do an *ALIEN*-on-water; hence *HAUNTED SEA*," grinned Golden. "He wanted to put a ship at sea and put a creature on it that is killing

KATHY
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LONG

MARTIAL ARTS GODDESS

SHE VANQUISHES VAMPIRES, BATMAN AND
REMAKES A CLINT EASTWOOD CLASSIC.

BY GERRY SHANRAY / JIM ROMANO-ATIGUIN
PHOTOGRAPH BY JUAN DEEN

No stranger to sword
or sawery, Kathy Long—
star of *KNIGHTS*—poses
as a medical 3-woman
redie. She admits that
men are "sometimes in-
timated" by her show
of strength. "But I'm not
a violent person. I don't
go out and sick Robin."



"I always tear with guys because girls don't let me hard on guys." Linda, doubling for Michelle Pfeiffer, also photographed fight scenes in **BATMAN RETURNS**: "I taught Michelle how to kickbox. We learned how to use the whip."

Her unassuming charm and natural beauty is a clever camouflage, a "martial arts" prowess and rock hard body has earned her five trophies in the Women's World Kickboxing competition. Make no mistake about it, Kathy Long can steal your heart—and kick your ass.

"The first reaction I get from people is, 'God, you don't look like a kickboxer,'" laughs Long. "I'll say, 'I take that as a compliment, thank you.' I guess they expect women, who do kickboxing or boxing, to look like these big, gruff, manly looking women and I'm glad that I don't."

"I'm also glad that I fight at least as well as men—[broadly smiling] if not better."

This 30-year-old dynamo looks relaxed. Her pure blue eyes and honey-colored hair highlight her very feminine face. She's sitting in a trailer outside the Drexel Theater in Columbus, Ohio. Seems that she's the main attraction. A 24-hour sci-fi marathon is in gear and the evening's feature presentation, **KNIGHTS**, offers Long's debut in a starring role.

Morlocks earlier, she was in the theater lobby, attired not as a professional kickboxer or a glitzy movie star but an average woman. Wearing a tan jacket, black shirt and pants, Long easily mingled with the large crowd.

One minute, she's lifting a delighted child into the air, the next, she's gleefully chatting with someone costumed as a Godzilla-type lizard. If some entrepreneur subsidized a *Godzilla vs. Kathy Long* tournament, the odds would be on Long to win.

As a result of her five championships, Long has been christened "The Punisher," her professional record is 18-1-1. As a practitioner of aikido, she scored her first black belt at the age of 17. By the time Long turned 32, she was awarded

KATHY LONG

"The producer told him, 'Bring her in and you'll realize this girl can't read, can't act and we'll get a guy to do the film.' So I read for him and he said, 'Okay, I like your reading. You got it.'"



KNIGHTS: Long vs. vampire cyborgs. Her March '92 bout prompted one of the spectators, director Albert Pyun, to cast the kickboxing champion in the film.

another black belt for mastering gae yoo bok gik. She claims her addiction to kickboxing was fueled by a challenge. "I was training in kung-fu. There was a girl in town who had done kickboxing for a couple of years, and she didn't have anyone to fight against," Long recalls. "She weighed 195 pounds and couldn't find any females her weight who actually wanted to fight. So I ended up doing an exhibition with her, even though I weighed considerably less than her. The most interesting part is I took 10 days to learn how to kickbox before we fought."

Need you ask who won? "She decided at that time to retire," Long says proudly. "And I discovered something I really loved."

While training at a gym, she heard Warner Bros. had sounded out a casting call for **BATMAN RETURNS**. It was Long's prelude to a film career. "They were looking for women who can fight, do stunts and approximated Michelle Pfeiffer's height and weight. I decided to an-

swer the call just for the heck of it. I went in, auditioned and, the same day, I got the job."

Upon wrapping a six-month training regimen with Pfeiffer, Long choreographed fight scenes and was outfitted for stunts. "It was a blast. I loved it," she admits. "I always wondered what it was like to see a film being created and that was a big one to start with. It's fascinating to watch, but sometimes it was also kind of tedious. I would watch a scene being set up for eight hours for a 30-second shot. It seemed kind of crazy to me."

Director Albert Pyun was among the spectators at Long's March '92 bout. "Knocked out" by her show of strength, Pyun approached Long about the lead role in **KNIGHTS**. "I said, 'Look, I don't know anything about acting. I never acted before.' He said, 'I really think you've got a presence that would work well on the screen. I really want to try you out for this.'"

The film's producer im-

tionally preferred a male to perform all the roughhousing. "But I read for him and then he said, 'OK, I like your reading. You got it,'" Long grins.

The Conan-style tale of cyber vampire predators to be an enriching experience. In addition to working with Lance Henriksen (**MILLENNIUM**), the kickboxer not only landed a screen heroine but strummed a guitar with Kris Kristofferson. "The best times were on our days off, sitting around the campfire and singing. It was just great. Kris is a really nice guy."

Considering herself a veteran after the literal hard knocks of the **BATMAN** movie and **DEATH BECOMES HER**, Long insisted on riding her own butt in the daredevil scenes. "I had to beg and plead with the director to let me do my own stunts. He's like 'No, No. What if you get hurt?' and I'm going 'Look, I won't get hurt. I do this all the time. I'm an adrenaline junky. Let me do this. Please—pleaseee'." I had to beg him, but it worked out. "And, with a glint in those pure blue eyes, she adds, "I did have a stunt girl. She just didn't work much."

KNIGHTS was the first in Long's multi-picture deal with King Roads Entertainment. That union seems to be coming to an end, "which is fine by me," she says. But she's contractually obligated to put one more movie under her black belt. "THE STRANGER is based on the Clint Eastwood film, **HIGH PLAINS DRIFTER**. Obviously, there are quite a few changes in it, but the basic structure of the film is the same."

This updated retelling casts the leather-clad Long as a knife/whip/machete/gun-wielding "woman with no name" with a zero tolerance for being called a "bitch." A small desert town, terrorized by a biker gang, serves as the film's central setting. "I get killed," explains Long, "which is a traumatic event for my sis-

ter, who becomes a hermit and never speaks again. My fiancé, who wasn't there when it happened, blames himself."

Don't worry, there's a happy ending: "I restore my sister's humanity. I get my fiancé to let go of the past and I destroy the gang and the guy who raped me. There's a lot of action."

A bit in *NATURAL BORN KILLERS* sparked a covert project with director Oliver Stone. "He doesn't know if he'll direct it, produce it, or both, but I have the lead role," explains Long. "I'll be a female assassin of all things." When nudged for more clues, she cautiously adds, "I will say that people who follow comic books are very familiar with her."

Some males are fascinated by Long's predatory persona; then again, "men sometimes get very intimidated...but I'm not a very violent person. I don't have

KATHY LONG

"I guess people expect kickboxing femmes to look like big, gruff, manly-looking women and I'm glad that I don't. I'm also glad that I fight at least as well as men—if not better."



Long as *THE STRANGER*: "It's based on Clint Eastwood's *HIGH PLAINS DRIFTER*. I destroy a gang and the guy who raped me."

a mean, rotten temper. I don't go out and pack fights. I used to work as a bouncer for two years in a bar. It was interesting the effect I would have on drunken, belligerent guys. It would be to the extreme of either side. One is, I'd walk up to them and say, 'Look, you're being kind of loud here. I think you need to go home. Come back tomorrow night and I'll

buy you a drink. Everything will be okay.' And he'll say 'Okay,' and he'll get up and go."

Then, there's the other extreme.

"They'll say, 'Who the hell are you? What do you think you can do?' And if it gets physical, they generally end up out the door on their butt. I obviously can't pick a man up and throw him out

the door but if you have your thumb in their eye, or your hand on their throat or on their groin, they generally respond rather quickly. It worked out rather well for me, though I hated the job."

Born in St. Louis, the juvenile Long "wanted to be a horse jockey. Then, when I got into high school, I really wanted to be a commercial artist because I loved to

draw, sketch and paint. My favorite medium is pencil, and I'm a fan of [artist] Michael Parks."

Long's family includes three brothers and twin sister Jennifer who's "very different from me, believe it or not. We're complete opposites. She's very loud and opinionated. She's not into athletics but she's stronger than me, and I can bench-press 210 pounds. She always beats me at arm wrestling, she's always faster than me. But that's okay."

But Long's personal life was no sitcom, matter of fact, her youth was a rehearsal for the physical contretemps in later screen roles. According to a 1992 article printed in *The Los Angeles Times* "Calendar," Long's father was serving prison time for bank robbery and shooting an FBI agent. In a testimonial letter printed on the back of her book, *No! No! No! A Woman's Guide to Personal Defense and Street Safety*, Long describes herself as a former victim of sexual abuse. Nevertheless, she's a fighter in life as well as in the ring, she can meet any gauntlet and defeat it.

"Now that I'm not going to be kickboxing anymore, I just met with Lou Duva—who has trained Evander Holyfield—and I want to get into the Olympics by '96, the Summer Games, for boxing. I will be there, boxing against men, if I can go through the trials and the prelims and win."

"Even if I don't actually make it into the Olympics, I hope that I will open a door or at least give women the opportunity to box, at least as an exhibition sport in the Olympics."

Examining her strikingly chiseled profile, it seems unfathomable that her nose was broken a couple of times. She hastily adds, however, "I've never been injured in a fight. I've always been injured in training. One of the guys I was sparring with—and I always spar with guys, be-



cause girls just don't hit as hard as guys—he broke it. I didn't know it was broken. I continued sparring. It got swollen and red."

Long's nose was so out of joint that breathing became difficult until she consulted a specialist. Of course, her nose isn't the only anatomical appendage to take a beating. "I've had my ribs broken," she explains. "Each of my hands have been broken, my thumb's been broken, my chin's been fractured. I've had torn muscles and more black eyes than I can possibly count—occupational hazard."

Long, who once taught kung-fu in Bakersfield, moved to Los Angeles "just in time for the earthquakes. I woke up 30 seconds before it happened. I thought, 'God, something's wrong.' I have a two-story townhouse. I walk over to my balcony, I look down. My dog is lying in front of the door and everything seemed fine. I looked out and my car is sitting out in the street, seems to be no problem. So I laid back down and then—bam!—it hits. I sit up and think, 'Oh, that's what it is!' It just seemed to last forever. My house fired okay, although part of the ceiling fell down.

"My dog, who's a cool Alaskan malamute, was stressed. He threw up for a couple of days. He's just a year and a half, but he's already 90 pounds. I named him Logan. I thought it was a regal name and he looked like such a regal pup. My boyfriend at the time, who I'm not with anymore, wanted to name him Homeboy. Luckily, Logan stuck."

Forfeiting a television act, Long prefers relaxation by listening to her stereo, working at an art table or riding her horse. "I'm pretty quiet," she says.

Standing 5'5", Long shoots a glance at her wristwatch. It's time to greet her audience at the Breaux Theater. As she saunters down an aisle, the packed house violates a "Silence, please" sign. Patrons howl. "Show



Jen Green photographs Long as a mythic shogun. "Even if I don't actually make it into the Olympics," she said, "I hope that I will open a door or at least give women the opportunity to box, at least as an Olympic exhibitional sport."

us your muscles!" Obliging-ly, Long slips off her jacket. Posturing in a sleeveless shirt, she flexes her charm and biceps to win over the cheering crowd.

One idiot volunteer to confront Long in a kickboxing match. She addresses the hard with, "My question is how hard does he want me to grab his groin?" Her challenger quickly returns

to his seat.

Another fan asks if he ever applied her combative experience to a real-life situation. "Unfortunately, yes. Unfortunately for them, yes."

Fifty minutes later, Long seats herself behind a table and signs autographs for a never-ending line of fans. Each signature is prefaced with a "Hugs and punches"

solution.

The present: 1997

Tallying 17 years of martial arts training, she's irrepressibly drawn to fights. All kinds, you name it: Brazilian jujitsu, aikido, kung-fu san soo, karate, kickboxing, and boxing. But behind the killer instinct is a compassionate, down-to-earth role model.

Explaining to her public that victimization is unnecessary, Kathy Long has written a book on self-defense (been there, plugged it on page 36) and a monthly column, aptly titled "Long Shots," in *Black Belt* magazine. Though kung-fu and kickboxing have been territorially gauged as "gay things," Long broke through the chauvinism. Hey, I'm a female martial artist and credit the pioneering Long as an influence.

Since you have already been introduced to Long's *female fatale* celebrity, let's summarize her film career. Okay, she stretched into Michelle Pfeiffer's spandex for *BATMAN RETURNS* (1992), doubling as Catwoman in fight scenes ("Michelle and I both learned how to use the whip together. I taught her kickboxing, it was great."). During the same year, Albert Pyun was hired to direct a sci-fi/chop-socky hybrid titled *KNIGHTS*, replete with Kris Kristofferson as a robot. Claiming she was "too shy" for an expanded role, Long initially declined Pyun's casting pitch ("But after I approved," notes Long, "Albert had to convince the producer to let me audition. See, the producer heard that Albert wanted to use this 'kickboxing girl' who has never acted before. So the producer responded with, 'I'll tell you what, bring her in. We'll let her audition and then you'll realize she can't read and can't act. Then we'll get a guy in here and do the film.' Guess who had to eat crow for lunch? Long was not only cast as Kristofferson's sidekick, but choreographed all of the fight scenes. She subsequently starred as *THE STRANGER* for director Fritz Kiersch and supported martial arts anarchist Richard Norton in *UNDER THE GUN*. Other assignments included a stint as fight coordinator on *DEATH BECOMES HER*.

"I have ranged from very brutal and realistic-looking to a bit flashy," Long ex-

KATHY LONG

"'Pleeeeze!' I had to beg and plead with the director to let me do my own stunts. I do this all the time. I'm an adrenaline junky daredevil. I had a stunt girl. She just didn't work much."



As a result of her "olympia," Long wistfully declined *KNIGHTS*. "I never acted before. But the director said, 'You've got a screen presence that would work!'"

plains. "UNDER THE GUN had a mixture of tongue-in-cheek and reality. People like to see flash, they like to see intensity, they like to see people getting busted up. I like to bring a little more reality into the fighting I do, especially on film."

Her latest is a Disney comedy titled *ROMY & MICHELE*. Directed by David Mirkin, the film's cast includes Mira Sorvino and Lisa Kudrow. Long's role? She plays a kickboxing instructor who's been given only two weeks to whip Sorvino and Kudrow into shape for a high school reunion.

Though she refuses to own a television set, Long pretty much plays herself on TV. The countdown guest roles on *STREET JUSTICE* and *WALKER, TEXAS RANGER* are supplemented with recurrent appearances on *THE TODAY SHOW*, *ENTERTAINMENT TONIGHT*, *GEORGE MICHAEL'S SPORTS MACHINE*, the E! cable network and pub fests (the latest moderator, Monte Wil-

liams).

Jean-Claude Van Damme has predicted that "Kathy Long is clearly going to be the next international action star of the '90s." Now, some boneheads think an action star throws punches, drops a couple of coney lines and retreats to her trailer U/A-huh. She memorizes lines, performs physical workouts, develops compatible angles for head snaps, punches, flash kicks, falling and even supervises non-experienced actors.

Tournament and street fighting come naturally, you don't have time to think about your opponent's next move. But when you're fighting on film, there's no freedom to improvise; everything is modified to look more cinematic—punches have to be more dynamically rounded, kicks have to stay up longer, scenes are restaged and reshot—over and over and over again—from different angles. Do you get my drift? Action stuff is no piece of cake.

Off-screen, Long's track record—globally defeating

sociated female fighters, including Kyoko Kamikaze, Ramona Gatto, and Bonnie Canano—has earned her over 35 magazine covers.

"If you're going to be a well-rounded fighter you can't just study one style," Long insists. "One style doesn't have it all. There are holes and deficiencies. You have to be able to fill in those gaps." Her philosophy was applied, less than a year ago, to a real life scenario. "I was in Texas, and a guy approached me and started asking a lot of questions. He had just gotten out of prison—for what, I don't know. When I decided I was done with the conversation, I started to leave but he grabbed me and pulled me toward him. I used his momentum and grabbed his groin. As he bent over from that, I hit him in the back of the skull with my forearm. When he fell down, I kicked him in the ribs three or four times, then left the scene."

"I later returned to the scene and he was gone. I called the local hospital and found out that he checked in. He had a ruptured spleen with internal bleeding, a cracked rib and a slight concussion. All of this happened in about two seconds. All the martial arts I've studied had prepared me for that type of situation."

Although Long continues to train, a return to the ring isn't on her venue. Focusing on her acting career, she's currently working with a couple of writers and producers on a TV pilot and movie; both are decidedly non-action.

Teaching seminars all over the world, Long is still strumming the guitar and may apply her peening skills to a kids' book. Upon concluding her *FF* interview, she attended another meeting, but not a *let's-kiss-hatch*, Hollywood-style. Long volunteered to converse with pre-niles; seems she's assisting in their fight against child abuse. And if you're inclined to bet, put your money on Kathy Long. She likes a good fight. □



Long's prospects include a film for director Oliver Stone: "I'll be a female version of all things!" She cryptically changes the identity of her screen characters: "I'll say that people who follow comic books are very familiar with her."

MARIA FOR

OFTEN CAST AS A STRIPPER, THIS DIRECT-TO-VIDEO DIVA COOKS

BY CHUCK WAGNER



7 From poster to predator: as one of neoretrograde Adhama Barossa's 16-female colonists, Ford scouted stereotype in *BURIAL OF THE RATS*. 8 Duke Strain, batted under lock, is obsessed with her "better half" (Ford) in *UNRAIDABLE* 9



Two battling factions unite for a voyage to the DARK PLANET, which may sustain the human life that's eroding on Earth. Among the partisans are Alphas, a genetically enhanced race of super humans. Eulers—the breed's perfect female—is played by Maria Ford, who requires no enhancing. Away from the set, she's a blonde dynamo of effervescence and energy. "This is really exciting for me," Ford beams, "because, when I was a kid, I loved PURPLE RAIN. I was really young, I remember, when it came out. When my agents first told me about this project, the first thing I was interested in—before I read the script or anything—was the fact that Albert Magnoli, the director of PURPLE RAIN, was directing it."

Ford's makeup room appears to have been quickly assembled from wooden stage flats. Fashion magazine photos of women, men and androgynous creatures dot the plank walls. "The makeup artist decorated the room for us, which makes it all the more entertaining and fun in here," she winks facetiously.

Chastened the "direct-to-video diva," Ford is the headliner in producer Roger Corman's "strip n' slash" baroque films and a recurrent player in his Grand Guignol thrillers. "I came here when I was 18 from the mountains above Colorado Springs, near Pike's Peak," she recounts. "It's been about eight years since I

D

AS AN S-F VAMP.

moved here. But then, I was 18, and I'd just finished high school and Roger discovered me."

Prior to her grooming as a German ingenue, Ford "studied dance in prep school in Colorado. I went to one of the best prep schools in the country. One of the girls, who was at my school, was from San Diego. She was one of my best friends, and when she found out that I was going to be moving out here, I told her, 'I don't want to go to college—my dad was mortified'—I just want to go straight to Hollywood and go into the movies and become a big

R: As the **STRIPTEASER**, one of many films, produced by Roger Cornman, that landed on Ford's barbershop training **D:** As **ALIEN TERMINATOR**





star' and all of this ...!

"I'd actually enrolled in Cal State Northridge when I first got out here, to kind of follow in my father's footsteps—my major was in human sexuality, my father's a gynecologist and sex therapist—but I was also taking drama courses at Northridge. But I'd only been in school for two weeks when my best girlfriend called me and said, 'Look, there's an audition and they need a girl who can dance well.' My friend Holly Chandler and I had studied dance together back at Fountain Valley, the prep school that we attended. She said, 'Please say something, go to this place and tell these people that you want to act,' and this and that.

"I auditioned and I was lucky. They wanted a blonde rather than a brunette, or I think Holly would have gotten it. She's a very good actress and a very good dancer. Katt Shea, the woman who directed *POISON IVY*, was doing a movie titled *DANCE OF THE DAMNED* that still plays in the Museum of Modern Art in New York and Great Britain. It was my first film! I had just about ten lines and some dancing. Literally, I'd only been here a couple of weeks. I hadn't even unpacked! I was so lucky!"

Her pictures eventually surfaced in the European press; a spread in *Cinecra*, prefaced with a photo of Ford—sans bra—clad in split-open leather jacket, was followed with coverage in *Erotic Moments*, *L'Ecran Fantastique*, *Mad Movies*, *Impact*, et al.

"I was very fortunate. Katt Shea put me in that movie. Roger Corman saw the dailies and said, 'Oh, we need to write another film for her that she dances and stars in.' And that was called *STRIPPED TO KILL II*. And it was funny, because I had studied dance in high school but I had never

HAUNTING CP MOVIE: A "coming of age" vehicle for Nicole Eggert (L), the slim bodied Ford and Lane Clarkson in a lesbian tryst.

“Roger Corman put me in a lot of films that stressed striptease dancing. It got to the point I was so good at it, that it was hard for him to cast me in other things.”

studied strip dancing. So they hired a bunch of real strippers and they introduced me to them. They took me to the clubs and I really worked on it.

“But the funny thing is, I got so good at it that Roger said, ‘Look, she can do it, she’s got the dance training, she can do the striptease dancing.’ He started putting me in a lot of films which required me to do that, and it got kind of crazy. It got to the point where I was so good at it, that it was hard for Roger to put me in other things.

“Since then, I’ve been very fortunate and actually branched out to many different companies and done many different types of roles. But I actually got my start in a role that involved dancing.”

Though routinely cast in bump n’ grind vehicles (SHOWGIRL MURDERS, STRIPTEASER, NAKED OBSESSION, et al), Ford is sometimes allowed the latitude to play martial arts practitioners, an occasional sympathetic heroine (THE UNNAMEABLE II) and a legion of horror film sexpots (BURIAL OF THE RATS, SLUMBER PARTY MASSACRE 3, DEATHSTALKER IV, HAUNTING OF MORELLA, et al).

As DARK PLANET’s “Sakura,” she shakes herself from stereotype behind blue eye contacts and a cropped, blonde wig. “In the future, there are the rebels—human beings who have not been genetically enhanced. Then there’s another group that has been genetically enhanced; I am supposed to epitomize the genetically enhanced woman. The thing I find most interesting is that she’s extremely emotional in a world that does-

n’t allow for that. But she’s especially strong and molded to a life of military decorum. Albert and I decided it would be wonderful to take someone who lives in a very repressive world—she’s supposed to show no emotions, whatsoever—and reveal that, boiling underneath, she’s experiencing more emotions than the average person. My character is basically a soldier. She helps fly the ship.”

Ford is a petite woman—so how does she manage to be enhanced?

“I work out a lot thankfully, and I am strong; but we don’t really show my strength too much. I do have one fight scene. I love to do fight scenes, by the way—love to do stunts.”

Matter of fact, Ford prefers her action heroines over the bombshell roles: “One of my dreams is to have my own cop show. I played a lady cop in ANGEL OF DESTRUCTION, the film I did in the Philippines. I love weapons. I love fighting. I’ve studied some martial arts. I’m very athletic. I worked with Don ‘The Dragon’ Wilson—we’ve done four films together, including a ‘vampire martial arts’ movie called NIGHT HUNTER. I played a vampire in that, but I fought so I learned martial arts with Art Camacho and Don. I had fun with it, because I’m athletic and enjoy it. I love the fighting and the action scenes. I love all that.”

An assistant director beckons Ford to return to the DARK PLANET set. “I love to work,” she smiles while briskly peeling to the second stage. “My father raised me with a strong work ethic. I’m always working. And I love it.” □



DANCE OF THE DAMNED, Ford's debut film (1988), was directed by co-writer Wolf Skin who would later helm POISON RY. "She still plays in the Museum of Modern Art," says Ford. "I danced out had about 10 times."

AUDREY ROSE GROWS UP

TALK ABOUT A COMEBACK! THE OCCASIONAL REINCARNATE, SUSAN SWIFT, AND HER SUPERNATURAL THRILLERS.

By Frederick C. Szabin

Hollywood is plagued with horror stories about a breed of bogeyman christened "the child star." Recurrently anointed through time—from silent films to sitcoms—her short life span is as predictable as the stalest *FRI-DAY THE 13TH* script upon making the transition to adolescence, the plug is pulled on her terminal cuteness and cash flow. Her own attorneys describe her as an emotionally impaired "has-been" when the ex-moppet is arrested for stacking up 1800-dies, pushing dope, or abusing alcohol.

Susan Swift was only 11 years old when she debuted in her first major movie. But her personal life is a tabloid's worst nightmare, raised by nurturing parents, Swift—a literal Girl Scout—was addicted only to ballet, horseback riding, art and literature. Totally bereft of scandal.

Back in 1977, Swift was cast as Ivy Templeton, the reincarnation of AUDREY ROSE. Not too shabby. Adapted from Frank de Felitta's novel, the film was directed by Robert Wise whose other genre credits include *THE DAY THE EARTH STOOD STILL* and



Susan Swift in AUDREY ROSE's "signature" shot: a reconstruction of the life character, she's burdened with nightmares that reprise the agony her past life

THE BODY SNATCHER. Swift's emotional range pendulously shifted from perplexity to hysteria as she experienced the agony of her previous embodiment in nightmares.

"I was a normal, happy little girl in Houston," Swift recounts in a charming Texas lilt. No Drew Barrymore cigarette-puffing nightclub-crawling, foul-mouthed, coke-sniffing pre-teen here.

"There was a whole variety of experiences my parents were trying to expose my sister and me to," Swift says. "My sister really liked art lessons, but I wasn't so hot on them. I re-

ally liked horses, but my sister was afraid of them. My parents eventually asked if I wanted to take acting lessons. I said, 'Is it like Girl Scouts? Will I have to be in it forever?' (Laughs) I don't want to do that. If I don't like it, can I get out?' My mother said, 'I was just going to pay for the first month. After that, you don't have to go if you don't want to.' That was the deal because I didn't want to get locked into something forever."

Swift's dramatic training was initially furnished by Houston's Alley Theatre, an acting academy for 10 to 13-year-old juveniles. She mes-

merized the family audience as Mergatroid the Munchkin in a production of *THE WIZARD OF OZ*. Concurrent with Swift's development into a thespian, Robert Wise launched a talent search for an actress to play AUDREY ROSE, the director, author de Felitta and producer Joe Wiseman put their feelers out and wound up in Texas.

"They apparently had a lot of casting calls in Los Angeles and New York, interviewing everyone there and hadn't found what they wanted," Swift relates. "They decided to have a nation-wide hunt. I didn't know any of this. All I knew from my mother was that one of the directors of the Alley Theatre called and said, 'Robert Wise has asked to select three or four little girls in this age range that we think are good. He'd like to audition them for a part in a movie. We picked out your little girl. Would you like her to audition?'"

"My mom was saying, 'What is this for?' My father is an insurance salesman and figured things like this don't just happen. There's got to be an ulterior motive or something. (Laughs) But my parents were assured it was legitimate. I auditioned for Mr



Swift, photographed by David LaPorte, was "19 weeks along in my pregnancy" when she posed for *FF*. She asked us to credit Preschen Castillo for makeup.

Wise at the theatre. I think he had given me some lines to read and asked me to improvise having a bad dream. From there, he brought me to California for a screen test and my parents were saying, "So where's the catch? You can be a star if you pay \$25,000 up front, or what? What's the deal?" They still didn't understand. They had heard of Robert Wise and knew what he had done, but they still didn't know what to expect. I just figured everything was fine. I heard all this later. Mom and Dad were a bit nervous. They wanted to make sure everything was legitimate. And, of course, it was and they were thrilled."

Wise has remained a close friend, even attending Swift's wedding a couple of years ago. To this day, she still deferentially refers to him as "Mr. Wise." Working with the inexperienced child

actress, the director tactfully disciplined a strong performance from the impetuous.

"This is something I wouldn't have known at the time, but I've appreciated since," recalls Swift. "Whenever he had to direct me as a young child, he would come up to me, take me to a corner and explain what he wanted in a gentle, low whisper. No one else could hear, no one else knew and that is a tremendous face-saving thing to do for an actress later on. No one heard what the director was."

"It's a very gentle way of shaping a performance, and coaxing something very good that you might never have gotten if, as a director, you had broadcast it to the crew. He took everyone aside individually and just talked to them. I never knew what he said to anybody. There was never a harsh word out of his mouth, ever."

Not only did Swift receive Wise's personal direction, she

SUSAN SWIFT

"I auditioned for Robert Wise at the Alley Theatre. He gave me some lines to read and asked me to improvise having a bad dream, then he brought me to California for a screen test."

was also flanked by a sterling cast. Anthony Hopkins starred as Andrey Bane's bereaved father who enlightens the Templetons that their offspring, Ivy, is inhabited by the restless spirit of his late daughter. Marsha Mason (*THE GOODBYE GIRL*, *CINDERELLA LIBERTY*) and John Beck (*SLEEPER*, *THE OTHER SIDE OF MIDNIGHT*) were cast as Ivy's distraught parents.

"They were all so kind," Swift smiles. "Anthony Hopkins is such a nice and wonderful man. And John Beck, he was in *ROLLERBALL*. Oh, yeah... man, was that good? Wasn't he a hunk? I didn't know he was such a hunk [laughs]. At 12, I was thinking, 'Oh, he's got pretty blue eyes.' That's all I know. Man alive! I look back and go, 'He was 6'4", had blonde hair, blue eyes! Mason, what was wrong with you [laughs]?' He's kind of a fair-haired Tom Selleck. My goodness sakes, with a jaw that won't stop 'Ooh! What a dad to have!'"

Composing herself, Swift reveals, "I still have a necklace that Marsha Mason bought for me in a very fancy jewelry store in New York. It's gold, and it's woven into a braid. It's heavy. You can tell it's real gold. She gave that to me as a present. To a little kid! I've always treasured that. Frank de Felitta also gave me a memento. He told me there were only four made. They're in silver. It's an angel holding a rose, which was one of the proposed print ads for the movie."

"And Robert Wise gave me a very beautiful medalion that has the drama masks portraying tragedy and comedy. You can spin it. The disk rests on your chest

and inside it you can switch from one face to the other. He engraved a moving inscription to me on that."

"They even had a birthday party for me when I turned 12 on the set. They sent me off to, ostensibly, take still pictures they needed because Marsha Mason's character was a photographer and they needed lots of shots of me. They sent me out to the park next to 20th Century Fox. I spent all day taking photos and had lots of fun. I came back to the set a little tired and, as I was walking in the stage door, I saw that they had moved huge arc lights to brighten a large area of the stage. There's a big table with a cake, presents and people all around."

"My first thought was 'Oh no!' They've given me a new scene and I don't know my lines! Where's the camera! They can't know that I don't

Swift and her mom on the *AUGURY ROSE* set. "Not a stage mother, she just shows up and does her talking."



know my lines!" They all started singing *Happy Birthday* and I'm still thinking, "They must be filming and I don't know my lines! What am I going to do?" I almost started to cry, but they sang 'Happy birthday to Susan', using my real name—not Ivy—and I thought, 'Oh, Oh! It's my birthday [laughs]! I was very relieved'."

Critics appreciated the ensemble. The film was released on the heels of *THE OMEN*, prompting one British reviewer to note, "...solidly crafted by Wise and mercifully free of special effects, *AUDREY ROSE* is a surprisingly watchable film."

Upon completion of the movie, Swift returned to Texas blissfully unaware of her impending celebrity: "I was wrapped up in going back to school and all of a sudden becoming the strange child from another universe!" [Laughs] Being in *AUDREY ROSE* changed school, friendships and really my whole life. You can't put that quietly away. I was from a small Texas town near Houston. There weren't any kids coming out of there taking acting lessons and doing commercials. I was really 'different.' I don't think the kids knew how to deal with me. How do you approach someone who's been in a movie? How do you deal with them? People were possibly a little intimidated, afraid of me or thought, 'Gee, she'll never talk to me.' So I kind of got lonely."

For better or worse, Swift wasn't a one-shot. One year after *AUDREY ROSE* premiered, she was cast in *HARPER VALLEY PTA*, a boxoffice sleeper adapted from the country song. Swift co-starred with Robert Preston in *THE CHISHOLMS* (1979), a miniseries that chronicled a family's struggle in the American frontier. The epic outer was eventually adapted into a weekly series, but the script denied Swift's character an onscreen appearance.

SUSAN SWIFT

"THE COMING [aka BURNED AT THE STAKE] is one of those things that shows up late night on cable. It was originally released for two years in Las Vegas. And then it just went away."



AUDREY ROSE: Martha Mason & John Beck as Swift's paroled parents. "When she taught me a necklace. As a 12 year old, I didn't realize John was a hunk!"

"I had been scalped!" she howls. "The Indians got me! I had a very dramatic death scene, dying from fever in the wagon. They brought me back in the screen because producer Paul Freeman really liked me and my mother. My mother is not the least bit a stage mother, she just shows up and does her work, her knitting or whatever. She's so delightful to be around that the director, the cast, crew and the producers especially like her. Why hire another little girl, while this little girl does a good job and her mother is just terrific."

"So the producers kind of reconstituted me in the character of Mercy because [playfully] Mercy looked so much like the dead Annabel that Ma and Pa Chisholm decide to adopt her. She was an orphan from an Indian raid on the fort. They take her on with them to California. That's how I got to play another character in the series, but really it was because my mother is just such a nice woman. That's the power of being nice. It's like the old story of catching

more flies with honey than vinegar. You get a series if you're nice! Whereas if you're a pain in the neck, they just go and hire some other little girl!"

THE COMING, Swift's next feature film, was helmed by Bert I. Gordon (aka Mr. BIG), whose low-budget quickies—*THE MAGIC SWORD*, *VILLAGE OF THE GIANTS*, *THE AMAZING COLOSSAL MAN*, *KING DINOSAUR*—are frequently reaired on *MYSTERY SCIENCE THEATRE 3000*. Gordon's 1980 release was a hybridization of witchcraft, possession, time travel and just a hint of *AUDREY ROSE*. Once again, Swift played dual roles as the heroine and her reincarnated alter ego. "THE COMING is one of those things that shows up late night on cable," she shrugs. "It was released for two weeks in Las Vegas, so it got to be a true feature film. Then it just went away."

The story's unbridled script scullies from contemporary Salem, Massachusetts to the provincial town's 1692 witch trials. In the flashback scenes, young Anne Putnam and her girlfriends accuse ot-

terns of practicing sorcery. One summer, the 17th-century equivalent of a swindling TV preacher, exploits superstition to augment his own power. A father, whose wife was falsely convicted and executed for wicked witchcraft, faces the threat of losing his little daughter to the stake. Determined to rescue her, the pilgrim crosses into the 39th century and pleads with Anne's reincarnation to recant her testimony and save his daughter.

The convoluted plot offers a couple of redemptive scenes, but the film becomes as cumbersome as it sounds. The picture was ultimately recut for home video and retitled *BURNED AT THE STAKE*. This version appears to be the TV edit sans the violent scenes accessible only in the theatrical release.

Regarding the director, Swift thinks that Gordon, "actually put up money for this film. He was very dedicated to the project. It was very important to him, and it was apparent that he wanted it to be as good as he could make it."

Unfortunately, critics hardly shared the sentiment. One reviewer cited the "shapely Susan Swift" and "good performances" but beefed about the "predictable story." Gordon wouldn't direct another genre film until a decade later; *SATAN'S PRINCESS*, played by Lydie Denier (*FF 2:3*), may be his cinematic swan song.

"I did a lot of work after *AUDREY ROSE*," Swift says. "There was one year where I got so busy that, based on proper school time, I was in school probably about three days. The rest of the time I was tutored on the set. I put the brakes on for a little while. It's funny now because I look back on being a working kid and think, 'Gee, you didn't even know that was so much fun!' But when you're 15 years old and you just want to go to high school—and, boy, wouldn't it be nice if that guy would ask you out to the

junior prom! That's the biggest thing in your life. There is nothing else.

"I felt like a complete weird person, just very odd. I had good friends and I loved them. At a certain point, I told my parents, 'I don't want to do this anymore. I want to be a normal kid. I want to have a normal life.'"

Making the transition from high school to college, Swift continued to not here and there, picking up an episode of *SIMON AND SIMON*, *MAGNUM P.I.* and *AMAZING STORIES*. She also stumbled upon the base of a rising starlet, the unsold TV pilot. Swift did two of them. While enrolled at UCLA, she was heir to another malediction that exclusively afflicts actors, a B.A. in Theatre Arts, which is almost as professionally rewarding as a 3-year stretch in waitress school. Swift's father advised her to pass an entrance exam into law school. She howled to his counsel, in 1991, Swift earned a "degree with honors" from the Pepperdine School of Law. Her successes may be partially attributable to shunning the Hollywood link.

"I didn't want anybody at Pepperdine to know about my being an actress," she admits. "I wanted to make friends based on who I really was. I didn't want them to have any preconceived notions or think, 'She's stuck up' or 'She has money,' or whatever. I just wanted them to either accept or reject me based on my character. I made some fabulous, wonderful friends in law school. My being an actress came out just a few weeks before graduation because *AUDREY ROSE* aired. A couple friends from law school saw it and the jig was up, so I fessed up to it.

"By that time, it was okay. They were my friends. People knew me. They knew me. Some of my law school



Reliving from film in the '80s, Swift made a comeback in *HALLOWEEN VI*: "I have the honor of being the first kid! Not many people have been killed by Michael Myers!"

friends would probably call me and retentive because I was so nervous all the time. They probably thought I was going to self-destruct in the middle of the hall, just blow up from stress alone!"

While attending school, Swift even debated a radio lawyer to ascertain that she knew her stuff. The worry, though, was for nothing. She graduated to an associate status at the prestigious Orrick, Herrington and Sutcliffe law firm, and served as counsel in the historic Rodney King civil suit and trial.

Jurisprudence notwithstanding, Swift surrendered to her first love. By 1993, she talked it over with her partners and loved ones and decided to launch a movie comeback. "I still do independent licensing work," she says. "I didn't think it was fair to put in a bunch of

hours at the law firm, letting them think I'm giving 110%, then turning around to sneak out for long lunches, go to interviews, or something like that. I wouldn't be giving them my full measure. I just didn't think that would be right, so I told them what I wanted to do before I did it. They're paying for a full time lawyer, not a part time lawyer/actress.

"I remember all the way through high school and college there were several interviews I turned down because I had midterms or finals on those days. My managers were probably gnashing their teeth. I saw what I was doing. To a degree, it will probably be more difficult for me to break back in because I had turned so many things down, or didn't even go on auditions—for

crying out loud!—because I was trying to make a B in calculus.

"I think my parents are a little concerned, in their eyes, I'm throwing away a brilliant legal career. It's like a surgeon saying, 'I don't want to be a doctor anymore! I want to be a professional golfer!' The hand slaps the forehead—'Dokk, Bort!' But my parents aren't angry. They're very supportive. My dad gives me ideas. 'Hey, how about cutting so and so?' They're very much behind me. If I had wanted to be a fireman, my dad would have gone out and found a little helmet to fit my head and he would say, 'You've gotta start doing 20 pushups tonight if you're going to climb those ladders!' It wouldn't matter to him what I wanted to do, he would find a way to help me do it. So long as it's something I feel strongly about, they will help me."

Swift's first role in her resurging acting career was a minor one, as "Mary" in *HALLOWEEN VI*. "I had the honor of being the first kill!" she laughs about her head impalement scene. "Not many people have been spiked by Michael Myers!"

But Swift's regenerative career is, once again, in hiatus. She and husband Alan Arnall are preparing for the birth of their first "blessed event." Unlike other actresses, Swift never impatiently waited for an agent's telephone call; a "hot Timesline comedy" at age 11, an attorney-to-be reckoned-with before turning 30, she's been too damn busy! "I think about it a lot," she muses in reflection of her past. "I've been so lucky, all my life, with good things happening to me that I had no control over. It's very humbling, sometimes. I certainly didn't deserve all this. I don't have an explanation for it, I've just been very, very lucky. Charmed and blessed." □

MOMMY'S GIRLS

MOMMY, A SCARY THRILLER, WAS A SLEEPER HIT; CAN THE SEQUEL SURVIVE A LOW BUDGET AND 18-DAY SCHEDULE?

By MATTHEW V. CLEMENS

Sarah Jane Miller is exhausted, working as stunt coordinator of MOMMY 2; MOMMY'S DAY is even more taxing than she had speculated. It's the last day of principal shooting on the sequel to last year's video hit MOMMY. Miller has just finished her pag (i.e. stunt),



falling out a second-story window from "the old mill."

"Twenty-three times," she says, a triumphant grin on her face. "From rehearsals to finally getting the shot down, I went through that window 23 times."

The only thing slowing down Miller is a bruise on her calf. Shaking her head, she says, "Banged it on the sill on the 32nd time."



Barbara Collins, production manager of MOMMY 1 & 2. Left: At Max Allen Collins, her husband & director of MOMMY 2, on location at the University of Iowa.

Miller, a seven-year stage veteran, is accustomed to concurrently navigating more than one job. "In regional theater, there aren't usually stage hands so the actors have to strike the sets as well as act. That has been the hardest work I've ever done, but I wouldn't have missed it for the world."

On the set of MOMMY 2, she wears three hats: actress, stunt person and coordinator. Cast and crew members are likewise moonlighting in various capacities so the film will adhere to its modest budget. Patsy McCormack, cast as Mommy in the sequel and its precursor, is serving as an executive producer. "I'm working harder on this movie," explains McCormack. "I've got more to do, but I love working with these people. We've got a lot to prove. MOMMY sort of snuck up on people. There were a lot of people telling us we couldn't do it, but we did. Now, these same people are jumping on the bandwagon to help us get this picture made."

McCormack, an Oscar nominee for THE BAD SEED (1956), is reunited with teenage actress Rachel



BRINKE STEVENS

"I'm not used to roles where I keep my clothes on. This film shows what I can do as an actress."

Lemieux, whose role as MOMMY's Jessica Ann earned her the Iowa Film Award for Best Actress. Also securing are B-diva Brinke Stevens and writer Mickey Spillane, the latter reprising his role as Mommy's attorney, Neal Eckhardt. Arlen Dean Snyder replaces Jason Miller as Lieutenant March.

The first installment of MOMMY chronicled the title character's spin on maternity; she'd do anything for her little girl, even murder. The sequel is introducing new red herrings played by sitcom vets Gary Sandy (WKRP IN CINCINNATI) and Paul Petersen (THE DONNA REED SHOW). Muscotte, Iowa native Pam Cecil, whose Broadway credits include *La Cage Aux Folles*, *42nd Street* and a *Can Can* revival, portrays the enigmatic Glenna Cole. "I'm usually cast as the ingenue," says Cecil, who performed in the national touring company of *A Chorus Line* and numerous stints on daytime TV. "It was nice to be cast as a woman of strength, even if Glenna is evil. I was ready to play something different. At this point in my career, I'm looking to play strong women whether they're evil or not. The MOMMY 2 cast has

MOMMY 2. C. Sarah Jane Miller served dual functions as actress and stunt coordinator. E. Twenty crew members assembled for Miller's "stocking" shower scene, which required a 12-hour shoot.





PATTY McCORMACK

"People told us we couldn't do MOMMY, and the same people are jumping on Part II's bandwagon."

taken me in as part of the family. The energy level is so high. They've been really nice."

The aforementioned Ma Miller, whose MOMMY performance was rewarded with the Iowa Film Award for Best Supporting Actress, echoes the same sentiments: "We kind of got to know each other on the first one. On this shoot, there really is a feeling of family. I really missed the people I worked with on the first one, so it was nice to spend time with them again. On MOMMY, I met Brinke Stevens; on MOMMY 2, we've become friends."

Stevens declares Muscatine, Iowa as a "second home. It's almost like a working vacation. Max Allan Collins [co-executive producer/writer/director of the MOMMY movies] wanted to cast me against type, which I loved. I'm not used to roles where I get to keep my clothes on [laughs]. Seriously though, Beth—who's Mommy's put-upon sister—offered me a chance to show what I can do as an actress. The MOMMY films have given me a chance to stretch myself as an actress."

Collins ponders, "I don't know what it is that makes me keep writing stories about beautiful blondes. I guess maybe it's because I married one." His spouse, Barbara Collins, is functioning as production manager, set designer,

Left: "The MOMMY films have given me a chance to stretch myself as an actress," says Brinke Stevens. Below, in character as MOMMY 2's "Beth," she quickly dresses upon hearing a voice in the night.



and properly master, she sometimes squeezes in screen time as a double for both Cecil and McCormack, in distance shots. "If Pam or Patty is in makeup," Mrs. Collins says, "the company can still get something done instead of just sitting around and waiting. We're not tied to titles. Everybody just pitches in and does whatever needs to be done."

What needs to be done is shoot a feature film on a grueling 18-day schedule. Money is tight, but the production is cruising on optimism. And for good reason. Cracking the Blockbuster video market, the made-in-Muscatine MOMMY qualified for sale to cable's lifetime channel. An initial pressing of laser discs sold out in less than three weeks, and additional profits were rendered via overseas distribution.

Duplicating MOMMY's success requires improvisation to preclude an inflated budget. Script supervisor Linda Dangeldeum and husband Phil, who's the director of photography/editor/camera operator, offered their bathroom as one of the sets. "The company needed a bathroom for an electromagnet scene," she explains, "and, innocently, I volunteered ours. I never thought Max would take me seriously, but he did. It made me a little nervous to have all those people, and the equipment, in our brand new house for a day. But we got the shot and the house survived."

But here's the bottom line: the producers could have compromised by shooting a cheap, like slasher movie for an instant garage sale. But they preferred to communicate a grown-up story via an assemblage of professionals. So how does a film, saddled with a bee-constrictive budget, maintain the physical pretense of a mainstream Hollywood production? By economizing on extravagance, not talent. Here-with is a production diary of MOMMY 2 and the communal resolve which made it happen—

August 5, '96 Faith United Church (Muscatine, Iowa).

Day #1. Like everyone else involved



Decor renovated for THE BAD SHEED, Patty ("Mommy") McCormack played one of the YOUNG RUNAWAYS (top, left) of Bruce Stevens.

in the production, I came aboard MOMMY 2 with a hyphenated credit-property master-transportation captain-grip. It's a 7 AM-8 PM workday, and only 17 more days until we wrap. There's damn little room for error.

Our first location shelters no fewer than eight of our sets. The diminutive budget offers us no other option than to improvise, instead of scouting police stations for the perfect constabulary office, we create one in a church office. We transform a Sunday School room, today's shooting site, into a halfway house. Patty McCormack, Tucson actress Marian Wald and Gary Sandy will be the only three actors on the set today. We're more organized than

when we congregated, a couple of years ago, for MOMMY. Within two hours we have unloaded all our equipment and are ready for the first shot.

By lunchtime, we're nearly 90 minutes behind schedule. We push harder into the evening and finish on time.

August 6—The Church.

The pastor's workshop is converted into the office of Dr. Price, Mommy's shrink, played by veteran actor Mike Cornelison. This morning, he and Patty McCormack have a kissing scene which is tricky to light because of the tight quarters and the choreographed movement. How tricky? By the time the actors arrive, we're nearly an hour behind schedule.

Despite almost 30 onlookers, the actors don't lose the intimacy of the moment, and we compensate for lost time. But by mid-afternoon, it's time to move all the equipment to a basement of-



fice that's our impromptu police station. By the time Gary Sandy struts on the set, we've blown another half-hour. But Sandy's flawless reading helps us to regain momentum.

August 7—The Airport.

Mickey Spillane, mystery writer/actor, is supposed to arrive on an 11:30 flight from Chicago. The flight arrives, Mickey doesn't. I phone Nee Leau, the assistant producer, who handles the news better than yours truly. Nearly an hour later, my cellular phone rings and Leau informs me that Spillane is fogbound in Charlotte. "He'll arrive within an hour." I meet the next plane; Spillane is the last passenger to dis-

embark. As he swaggers onto the tarmac, I want to ask him, "Hey Mick, don't you think that KISS ME DEADLY, the '66 movie adaptation of your novel, was the catalyst behind Toronto's PULP FICTION? Let's talk about the Pandora's Box thing..." But time prohibits a discourse.

August 8—The Church.

The church basement has been miraculously transformed into a prison's death house. By afternoon, we're all nervous because we're shooting our first gag, Arlen Dean Snyder, as Lt. March, fires a blank down a concrete hallway. Weapons expert Joe Collins and I gotta guarantee that no one will be injured either by the pistol or its deafening, reverberating noise. Most of the cast and crew are herded outside. But even with the earplugs, the explosion is ear-splitting.

McCormack is supposed to be impacted by the gunfire. Two bags of stage blood are taped to opposite sides of her body. The resultant illusion: blood will be discharged on the front of



her blouse, and, colliding backwards, she'll leave a blood-ensured trail on an adjacent wall in her descent beyond the camera's view. "If this shot fails, we'll lose at least half an hour while I reset the gag," says Paul Steffensen, an Emmy-nominated special effects technician. But the gag works. Good thing, too; we can't afford to buy more time.

August 9—The Church Last Day.

We're shooting various scenes in the "prison." Seems like a hundred people are jammed within the basement. The summer heat is incinerating and, with the air conditioning switched off, the set feels like a sauna. By the time we cut for the day, everyone is melting, but we still have to load the equipment back onto the trucks. Though it's after midnight, you can see moonlit faces basking in glistening sweat.

MAX A. COLLINS

"I'm a B-movie fanatic. I extolled the virtues of KISS ME DEADLY long before it was fashionable."



Paula Sands, Iowa's chief show host, plays herself. L: Paul Petersen & Sarah Jane Miller as her guests.

August 10—The House.

This setup is operating more expediently than the church. Teamwork. Only one problem: the heat generated from 12 people stuffed in a bedroom that's parboiled in stage lights.

Week #1 is wrapped and things are looking good. Everyone's exhausted; we've worked nearly 80 hours in six days. Collins informs me that he has lost ten pounds in the past seven days.

August 12—The House.

We had set up today's first shot before going home last Saturday. Result: By 1 PM, it's clear we're going to finish early and we scramble to get a head start on tomorrow's scenes.

"We're two and a half hours ahead of schedule—it's amazing," says line producer Jason Shipley.

August 13—The House.

Though the weather is cooperating,

the interior of the house is a sweatbox. What with the pressure of the schedule, and the sweaty profusion of bodies crammed into tiny rooms and roasted under fiery, electric arcs, none of us needs Jenny Craig.

We're still ahead of schedule, though we lost an hour to a barking dog, the mutt wouldn't shut up until production manager Barbara Collins fed it half a box of Milk Bones.

August 14—The House Last day.

As property master, this is the day I've dreaded the most. Paul Petersen's head is supposed to be pounded into a computer monitor. Behind-the-scenes, Paul Steffensen has rigged a 10' pyrotechnical show. Petersen's head will be concealed within a fabricated monitor which will spit sparks and splinter shards of glass. For safety's sake we want to get it right the first time.

Collins calls, "Action," and Petersen thrusts forward, his head penetrating the monitor as Steffensen sets off the first small charge of sparks, on cue, I pull the plug on the screen. The monitor smokes, sparks, and spews glass as an "electrocuted" Petersen writhes on the desk.

Watching the playback, everyone erupts into applause. We had one chance to get it right and we nailed it. It's like hitting the free throw that wins the NCAA championship for your team.

August 15—KWQC Studios Davenport, Iowa.

Moved 25 miles up the Mississippi for what's likely to be the most complicated day of shooting. We're occupying a television studio to simulate a "talk show" sequence. As we set up, the regional anchors and broadcasters collaborate on the morning newscasts, we grab some shots between breaks.

PAULA SANDS LIVE!, a local talk show, is simultaneously shot by its local Channel 6 staffers and the MOMMY 2 crew. Paula Sands has been cast as herself and things go very well. Cast as a front row member of the studio audience, I stand up and scream. Turns out I'm fairly proficient at it, but Harrison Ford has nothing to worry about.

We now have nearly 24 hours until our first night shoot. The crew can think of only one thing to do to acclimate our bodies to the sudden reversal of nights and days, have a party. Back at the Hotel Macartine, a karaoke machine is set up and cast and crew sing till dawn. Exempting Paul Petersen, it's a good thing we all have day jobs to fall back on.

THE MAN BEHIND THE MOMMYS

SHOCK ROCK/HOT BLOOD SCRIBE TURNS FILM DIRECTOR.

BY MATTHEW V. CLEMENS

Max Allan Collins never stands still. Over the last 25 years, this University of Iowa Writer's Workshop graduate has tried his hand at several different mediums. Besides mystery literature, for which he is best known, Collins is a comic book writer, tunesmith, movie critic, Edgar-awarded non-fiction author, rock musician and movie director, who wrapped shooting on his second film, *MOMMY 2: MOMMY'S DAY*.

"I don't know why people were so surprised I got into movies," he says. "I have a history in visual storytelling. After all, I've been writing comics for nearly 20 years."

Collins spent 15 years as creator Chester Gould's hand-picked successor to the *Dick Tracy* comic strip. In addition, he spent a year writing *Batman*, co-created the long-running *Ms. Tree* and is concluding his second year with Mickey Spillane's *Mike Danger*, which has been optioned by Miramax.

The author of numerous fantasy/horror short stories, including appearances in the best-selling anthologies *Hot Blood* and *Shock Rock*, Collins has found horror and suspense compatible for the type of low-budget films he wants to make. "I've been a B-movie fanatic since childhood," he smiles. "I was extolling the virtues of *GUN CRAZY* and *KISS ME DEADLY* long before it was fashionable."

But it was another childhood favorite, *THE BAD SEED* (1956), that served as inspiration for the first *MOMMY* movie. "*MOMMY*'s been called a 'quasi-sequel' to *THE BAD SEED*," Collins says. "Though we never confirm that in the film, there are some similarities."



Max Allan Collins directs Rachel Larnoux and Patty McCormack, who reprise their *MOMMY* roles in the sequel.

One of those similarities is the casting of Patty McCormack, who portrayed the title role in the 1956 release. "I love working with Al," enthuses McCormack, who was cast as Mommy in both of Collins' movies. "He's got a wicked sense of humor, and I think he sees a lot of possibilities that other people don't." When it came time to film the sequel, McCormack was the first actor whom Collins called. "He told me the story over the phone and I knew, right away, that I wanted to do this one, too."

Collins gauges his rapport with McCormack as "great. She's a brilliant actress and a great lady. We've become

good friends and collaborators."

Collins still finds time for his day job. *Damned in Paradise*, his eighth novel in the highly acclaimed "Nate Heller" historical detective series, was published in November of 1996. Although he was dismissed from *Dick Tracy* as a result of his involvement with the notorious *True Crime* trading cards, Collins garnered seven Shamus nominations and two wins with *True Detective* and *Stolen Away*.

He has also written a number of movie tie-in novels, including *In the Line of Fire*, *Daylight* and *Waterworld*. He also wrote the screenplay for an HBO movie, *THE EXPERT*, but it was an experience that left a somewhat bitter taste in his mouth. "They had me do 20 rewrites, and now the movie only vaguely resembles my screenplay. I thought there had to be a way to get my ideas on the screen more faithfully, with fewer hassles."

Seeking autonomy, Collins developed *M.A.C. Pharms*, investing money that he reaped in his hometown. Collins wrote, produced and directed *MOMMY*, which garnered two Iowa Film Awards and turned into a sleeper hit. The darkly comic psycho-thriller also racked up numerous positive reviews in both mainstream (*Entertainment Weekly*) and genre (*Cult Movies*) publications.

Collins sums it up best: "Our goal is to make high-quality, low-budget pictures in Iowa without a lot of outside interference. We've been told we can't do it, but so far we've broken the rules and gotten away with it. I'll always be a storyteller, I'll always write novels and stories. But my new dream is to add a nice list of little movies to my shelf." □

August 16—Quad City Sports Center—Davenport, Iowa.

Tonight and tomorrow evening, we'll be filming on the QCSC ice rink. We begin a 12-hour "day" at 6 PM.

Thirteen-year-old Rachel Lemaux, who plays Jessica Anna, is an avid figure skater and her athletic aptitude has been incorporated into the script. Nearly 50 extras are involved in the shooting of the "skating awards" ceremony. Things go so smoothly that some of the crew even find time to skate before we exit at 3:30 AM.

"A good day is when you accomplish your goals within a reasonable amount of time," first assistant director Steve Henke tells me. "This has been a good day."

August 17—Quad City Sports Center.

We're back on the ice to film the murder of Jessica Anna's skating instructor. Professional skater and Olympics vet Mark Cockrell, who's cast in the role, impresses the crew with his dexterity before we get down to business.



MOMMY 2: Sarah Jane Miller is cast as the sister of the slain character she played in *MOMMY*.

PAM CECIL

"I'm usually cast as ingenues. It's nice to be cast as a woman of strength, even if it's an evil character."



of the crew has spotted a snake either-
ing out of the mill story foundation.

"I hate snakes," I mention to Collins, who immediately pales.

"A snake?" he inquires. "There's the hint of a quiver in his voice. 'What color was it?'"

"Snake-colored," I respond. "Does it matter?"

Shaking his head, Collins locks his gaze on the Winnabago, parked 100 yards up the hill, which serves as a make-up trailer. "How am I supposed to direct the movie from up there?" he asks.

It turns out one of the crew has been raised around snakes. She manages to usher the critter into the woods and assures us that we're safe. Shooting runs smoothly and we wrap at 11 PM. Collins had prearranged a production roster that would dispense with the "star talent" in the first two weeks. Patsy McCormack is the last to go, she appears reluctant to leave, and we feel a little strange going on without her.

August 20—The Old Mill.

We're back at 9:00 AM. Time is our enemy. We can only shoot until sundown today, and there's several complicated exterior scenes to complete. Making matters worse, the heat is more oppressive than ever.

On the brighter side, line producer Shepley and assistant producer Lesu cook breakfast for us in one of the picnic shelters. We all dine on scrambled eggs, bacon and hash browns. It's the best meal we've had so far.

One of today's scenes is Pam Cecil's pursuit of Rachel Lemaux over the treacherous, rocky terrain near the mill. My job is to lay below the ledge, among the loose rock, to catch either actress should they slip on the stones. Though the scene goes well, we do half a dozen takes with me laying on the rocks, in the nuclear heat, wondering if whatever's slithering down my back is sweet or a snake.

Last shot of the day now, and the light is fading. We still have to shoot a close-up of a "deceased" Pam Cecil laying on the mill's rocky surface. Paul Steffensen and I escort the barefoot Cecil across Pine Creek and apply stage blood to the actress.

The camera crew is rushing to set up a jib (crane) shot as we drag across the slick, muddy bottom of the creek. I hope the snakes are napping as we posture Cecil into position. The clock is ticking.

"Only five minutes of light left," someone yells as Steffensen and I struggle back across the stream so we won't be in the shot.

We manage to shoot the scene in one take, just as the light abandons us. Wrapping for the day, we celebrate our

Mother Nature needs to lend us a hand. Monday will mark MOMMY 2's first exterior shoot, and our timetable is quickly evaporating. It's "gut check" time.

August 18—Wild Cat Den State Park—The Old Mill.

We arrive at 7:30 AM to find the skies overcast. The weather bureau offers no relief with a forecast of rain. Though we had yesterday off, the crew is dragging.

Our camera assistant is casually #1; she's rushed to the hospital and treated for exhaustion. We shoot a couple of brief cutaways before the location is sprinkled with rain. The mood on the set is as inclement as the weather.

Fortunately, the showers are brief, before noon, we're back at work inside the mill. The rain has made the humidity rise to rain forest density, the heat settles upon us like an atomic blanket. To make matters worse, one

Similar to the shower scene in PSYCHO, the death sequence will be edited into a montage—bursts of quick cuts. But some "gremlins" are gumming-up the works, including a blood gag that misfires and an uncooperative snake that won't reflect a necessary "gleam." As the night wears on, the crew grows cold, tired and grumpy. I manage to turn one take by stopping in front of a light, casting a shadow across Cockrell's face as he lays prostrate on the ice.

"This is this year's dog," Collins tells me as we finally strike the set at 5 AM. He's referring to the "junkyard dog" scene in the preceding MOMMY, where a vicious Rottweiler looked as intimidating as a beaming chain. The sequence, which nearly sank the crew's morale, required a reshoot.

We have one day to rest before our final week of shooting. The pace is far from civil, and everyone is exhausted. We're more or less on schedule, but now



MOMMY 2: Pam Cack, whose Broadway credits include *La Cage Aux Folles*, portrays mysterious Glenn Close (R). "It was nice to be cast as a woman of strength."

success with s'mores cooked over an open fire and watching *Nee Leava* do a Samoan fire dance.

August 21/22

Only Collins and two crew members work during this 48-hour period, which has been reserved for second-unit photography; they're shooting exteriors of buildings to tie-in with establishing shots. The remainder of the crew is thrilled to have a couple of days off. Several of the production assistants, who are volunteers from the University of Iowa, return to campus for class registration. Location manager Steve Moss and I find time for a round of golf and I don't see a single snake. I'm happy.

August 23— Dingeldin House.

Editor/director of photography Phil Dingeldin and his wife/script supervisor Linda volunteered their home for the script's shower murder. Sarah Jane Miller, who was backstaged as MOMMY's janitor, is back in the sequel as the late janitor's sister.

No less than 20 crew members convened within the Dingeldin domicile to fry Miller in the shower. Thirteen hours later, everyone is happy; the gags clicked without a hitch. The only one who may be experiencing some discontent is Miller, who spent ten hours in a moist environment with sparks flying around her head.

August 24—Communications Studies Building—Univ. of Iowa.

I spring out of the house at 6:30 AM

for the drive to Iowa City. Again, 20 of us are usurping a location with a mutual goal—we have to kill someone, again, specifically, an actor named Todd Eastland who plays a sleazebag television producer. According to the script, a stage light collapses from the rafters and knocks the character to the ground, the coup de grace is delivered with a lethally wielded high-heeled shoe. We lapse into something of a trauma when our camera is tethered to a rope, the intended effect is to dupe-

licate the falling lamp's "point of view." It's an expensive piece of equipment, not to mention the only camera we have. Happily, the camera survives its suspension and doesn't crush on the cement floor. We heave a collective sigh of relief.

Only the martini scene, the last shot of the movie, remains. We shoot the "dead" Eastland, who's caked in gruesome makeup and lying on the floor. Piece of cake. A broad grin flashes across Collins' face as he yells, "That's a wrap. See you on MOMMY 3!" □

MOMMY 2: MOMMY'S DAY Director Max Allan Collins & script supervisor Linda Dingeldin survey a chase scene on Wild Cat Den State's "old mall" locale.



Angela Johnston

A CANADIAN VAMPIRELLA CLONE, CAST AS BIKER CHICKS, CRACKS A RUTGER HAUER HORROR MOVIE AND THEN...

BY BRAM EISENTHAL

Imagine being on an island, a desolate place in the middle of nowhere. It's two a.m., moonlight is shining through the fog and icy cold mist, and you're huddled against the side of a building to gain respite from the elements. Casually, you look to your left and there's a gorgeous, 5'9" raven-haired, hazel-eyed babe standing next to you. Whoa! Suddenly, the cold does not matter much anymore, because this raven heart—likely originating from your loins if you're a stark-raving heterosexual male—is melting the frosty residue.

That's exactly how I met Angela Johnston. We were both working as crew members on *HEMOGLOBIN*, a thriller with Gothic overtones shooting on the island of Grand Manan, New Brunswick. I'm film and publicist and Johnston, who should have been acting in the film, was working as an assistant costume trainee on the \$8 million Kingsborough Greenlight Pictures production.

Grand Manan is a unique place of itself. A small island an hour and a half from the mainland by ferry, it's inhabited by a mere 2,500 hearty souls, many of whom frequent the 35 churches. There are no depart-



"My peers are more muscular than they used to be. I heard, through the grapevine, I'm not voluptuous enough for some parts. Should I stop working out?"

ment stores, no malls, very few restaurants and, God help us, no movie theaters. It does feel like you've stepped back 100 years in time.

HEMOGLOBIN was the hot buzz in this provincial territory. The cast includes Rutger Hauer (*BLADE RUNNER*), *LADY HAWKE* and Roy Dupuis (*SCRAMMERS*) who, not unlike Johnston and me, is a Quebecer. The lovely Kristin Lehman, who portrays the femme fatale, co-starred in this season's debut episode of *THE OUTER LIMITS*.

It turns out that Johnston, a dead ringer for Hays Cortes' Vampirella, is an actress! She was taking a break from a hectic New York City lifestyle to spend some quiet time in her native Montreal. Concluding our pre-dawn lunch, we made a pact to meet for a meal in La Belle Province.

Flash forward several weeks later. *HEMOGLOBIN* is wrapping up in a Montreal studio and Johnston has a day off. We pull over to a trendy eatery called Cafe Chacornet in the high-society suburb of Westmount. Great peanut butter dumplings, burgers and salads but, right now, I'm checking out my lunch companion's wardrobe, tight blue jeans and a black leather jacket. Think of a female James Dean. I wouldn't be missing



A N.Y. stage act, Johnson poses her polished actresses as Katherine Hepburn, Meryl Streep and Jamie Lee Curtis. "Bitchiness Millie is a love. What rings? But Bagmen O'Neill is Long Day's journey into Night is on my Top 20 list!"



with her anytime soon...even if I wasn't married.

"Great look," I comment, "getting ready for a brawl? Or maybe an audition for *Grease*?" Johnston laughs, her ever-so-soft disposition shining through the bad-girl facade. "Well, I was really shy at one time, in high school, so I hid it by being tough," she admits. "That wasn't such a stretch, though, because I had really tough brothers who had reputations and I carried on this family trait. And in elementary school, I was a fighter, coming home with the occasional black eye."

Born in a suburb of Montreal, the under-30-something Johnston didn't have a rosy childhood, a fact she says colored her personality in later years. "Yeah, it was rough. My parents were pretty young, though...by the time they had their five kids, they were still kids themselves. I'm older now than they were at that time. So things at home were pretty chaotic and the neighborhood I grew up in was really bad. It makes my skin crawl to think about it, and I never go back to visit. There was nothing to do and many of the kids were into drugs. It was a disgusting mess."

So what does one do when both your family and extracurricular life suck? Turn to religion for solace? Hardly a vestal virgin type, it's surprising to learn that Johnston did just that in a roundabout way. It was virtually pre-ordained. "My real name is Mary-Angela and I'm named after my mother's schoolteacher, who was a nun."

"And I used to dance at school. We had this cool priest at my Catholic school, this really alternative, cool guy who saw me dance and wanted me to dance at his church. But I didn't like church music, so I've always rebelled against that sort of thing. I think drama really saved me from my environment. It started at home, when my oldest sister would put on skirts and I would act in them. We would watch them on video for years after transferring them from film."

"Drama really saved me from my environment. When I was a kid, I lived in my imagination, it's how I survived the stuff going on at home."

"I started getting into acting in school because it allowed me to be who I really was and I then didn't have to hide it from anybody. It was a catharsis for me."

"I'm an Aquarius, very high energy and an air sign, but not an airhead. I can be flighty, non-conventional and I'm into lots of different ideas and different types of people without questioning it. I'm also impulsive. All of this was a problem for my husband, who was straight and from a conservative background." Johnston harbors no bitterness against her ex-spouse, however, and is pleased that he is currently with someone who makes him happy. "I was 22 when we met and I think he was attracted to my opposite ways. He once compared me to the Dire Straits song, *Working With My Wild Best Friend*. While it hurt, he was great for me, a very grounding force. I think we got lazy in our relationship and it was sad at the end because we struggled a lot."

Now single, Johnston is looking for a "free spirit" like herself—someone who, say, drives a motorcycle. I look outside at my Pontiac Sundance and, regrettably, Harley does not come to mind. Not that she won't get stopped up again soon—I mean, she's a bright, sexy lass who can make you laugh as easily as bench press her own weight. The "bench press" part is quite impressive to a writer who considers women and weights a sexy combination.

"I love working out with weights," the buff Johnston gushes. "I'm 128 pounds now, compared to the 108 I was before that, when I couldn't gain any weight. I feel great, never better, though I wouldn't mind gaining a bit more muscle!"

Johnston adds that, excepting an audition for *PUMPING IRON*, weight-training is a likely liability for an actress. "My pecs have become more muscular than they used to be and I've heard, though the grapevine, I am not voluptuous enough for some parts. Do you think maybe I should stop working out?" We both shake our heads and shoot in unison, "Nah!"

Athletics notwithstanding, acting is truly Johnston's *raison d'être*. In addition to theatrical work in *No Exit*, *Alone in the*

ANGELA JOHNSTON

"I'm usually cast as the tough chick, the biker babe, the hooker. I have no qualms with any of these. I don't want to play the mother in the burbs whose dog gets run over. Life is tough."



Actress Morat supervises the effects on *HEMOGLOBIN*. Johnston was resistant costume trainer: "I like people who work on films, this is my second home."

Race, *The Ther That Bird*, and *The Chair* for New York's Impact Theatre, Johnston is credited with independently-financed shorts that were shot in the Big Apple: *LOTTERY POINT*, *CLICHÉ MOVIES* and *WEATHERBURG DIES*, the latter submitted to last year's Chicago Film Festival. She also tallied roles in Toronto-produced shorts (*THE GAME*, *THE DALMATIAN OF CHRIST, WHITEBOY*).

"I really like the people who work on films," says Johnston. "They make me feel like this is my kind of place, a second home. I like an environment that takes lots of energy and involves crazy hours. On *HEMOGLOBIN*, I find that costuming has too many details, which I prefer to fly over."

"All I want to be is an actor. When I was a kid, I lived in my imagination and that's how I think I survived the experience, with all the stuff going on at home. When I'm acting, it feels so right. How many other jobs give you the opportunity to be anything your imagination allows you to be?" Once acted in a film about an Israeli Jewish immigrant reading in North America, and I learned the dif-

ference between Jews here and Jews there. The story wasn't great, but I played a character from Israel and I learned what that was like."

Labering on the *HEMOGLOBIN* set, Johnston quickly bonded with Rager Hauer: "He gave me a ride home one night and I got to know him. He's got these wild eyes and has such an interesting outlook on life." Then again, Hauer generally portrays tough, often evil characters, so that kindred spirit thing applies in this instance. Johnston is usually cast as anything but nice. "Yeah, I'm usually cast as the tough chick, the hooker, the biker babe and I have no qualms with any of these. I want to be the woman who's taking the gun. I do not want to play the young mother living in the burbs whose dog gets ran over by the neighbor, making that the worst catastrophe in her experience. Life is tough and lots of people have to be tough to get through it."

Johnston appreciates her "toughest" stage role to be the character she was assigned in *Denny and the Deep Blue Sea*: "I was cast as an Italian woman from the Bronx who had been molested by her father. I had the

most difficult time finding this character to me and I think that was because—deep inside—I could relate to this character, and I didn't want to accept that. Our experiences were not exactly alike, but elements of her life were too similar for my liking."

Certain actresses have influenced Johnston's career choice. "I like Meryl Streep a lot. She's an amazing actor. I really look up to Katherine Hepburn, especially in *SUDDENLY LAST SUMMER*. Tennessee Williams is my favorite playwright, though Eugene O'Neill's *A Long Day's Journey into Night* is on my Top 20 list. What angel Jamie Lee Curtis is really cool and has a positive outlook on her career." With her customary candor, Ms. Curtis revealed to a women's magazine that she indulged in masturbation, her preferred hobby. "I think that's great," smiles Johnston. "I talk like that, too, saying whatever is on my mind, mainly for the shock value. But I've tried to tone it down as I get older."

Currently residing in New York again, Johnston is managed by a Montreal-based agent and frequently flies into Canada for auditions. Matter of fact, she had just been engaged for another Kingsborough/Greenlight production, *FOR HIRE*, starring Rob Lowe.

"While I'm in Montreal, I find I slow down a lot because New York makes you hard-core," she explains. "I like Canada because, comparatively speaking, it has a higher standard of living than the U.S. People are more straight."

"Montreal is very European, so it isn't a fair comparison. But Toronto is conservative compared to New York, which is so out of control. You can do whatever you want and nobody will notice."

Briefly pausing, Johnston looks up from her salad and says, "I find it a little boring here—I think it's time to go back to New York." She then asks if I minded her sudden impulse to smoke; but, bereft of cigarettes, Johnston purrs up and walks around the restaurant looking to burn one.

If shyness is a hindrance to one's acting career, Johnston should have an Oscar before too long. □



NAKED OBSESSION

continued from page 12

transforms from being reluctant to applying pressure on this girl's throat to suddenly strangling her big time, pushing her over and breaking the lamp.

"William Katt was great and very instrumental in helping Maria be able to do this. He's a consummate pro. He was completely naked, but he was comfortable with it."

All the inherent problems of a first time director avoided Golden on the set. William Katt, an experienced actor who played THE GREATEST AMERICAN HERO on ABC ('81-'83), was a bit hesitant to approve the novice director. "I had to win Bill Katt's confidence," said Golden. "He did several of those PERRY MASON TV movies. His mom is Barbara Hale, who plays Della Street on the show. He had some ideas of his own about the way I wanted to shoot things but when he saw the dailies, he completely changed."

"I usually don't like to show the dailies to actors or actresses, because I don't want them not to like their performance, makeup or light. I don't want to hear about it at that stage. I'd rather show them the finished film. In this case, I took a gamble. I figured, Bill's already resistant to me so what do I have to lose?" Fortunately, he liked what he saw and he was very easy to work with the rest of the show."

Circumventing cost constraints, Golden noted one elaborate chase scene "was shot in only 100 feet of alley. It wasn't long at all. It consisted of some flats set up on either side. It really worked

well in the nighttime scenes. Variety thought it was done real well, but with a plot 'with holes big enough to drive a possum van through.'"

Of course, topless dancing routines are the commercial goal for Corman productions. "Harriet Harrison, who plays an elderly neighbor, is the only female cast member who didn't have topless," smiled Golden. "I thought about it, but decided against it. I didn't have the nerve to ask her. Every other woman appears naked to some degree." Maria Ford's stripteases are among the film's money shots, and Golden insisted on extended rehearsals. "We went downtown to my 1,600' photography studio and taped-off space, on the hardwood floor, equivalent to the stage and the runway," recalled Golden. "I even sat down a little mannequin on the floor and said, 'This is Bill Katt and you'll be playing to him.' We figured the whole thing out. I let Maria choose the music that she wanted to work to, and then I later had songs written and produced to put in post-production. So what we're hearing in the final thing is not what she was dancing to. It actually worked out quite well."

Golden rehearsed the other actresses, hired to strip in for background or cutaway scenes, on the film's runway sets. "The one exception was Madison Stone, who showed up the day of the shoot," said Golden. "I met with her in her dressing room and I had some music. I played her some Rolling Stones stuff but we went with Joan Jett's version of *Dirty Deeds*. Eventually, *Be My Slave* was written and used on the final sound track."

Big problem with Elena Sahagun's dance numbers, they couldn't be too good, especially since the film concludes with the disclosure that athletic Sahagun is the murderer. "In rehearsal, she could do stuff that was graceful and fine," nodded Golden, "but once we got the costume on her with that Kahuki mask, which kind of limited her vision, the quality of the movement changed a little bit. I told her not to get too flashy because you're a secretary who abhors this thing and you're just doing it to seduce William Carlyle. I didn't want something that looked completely polished and professional." □

NAKED OBSESSION: William Katt and Maria Ford in Dan Golden's *Magicalphoenix* film. Wendy MacDonald (R) portrayed Katt's wife



LETTERS

THEY'RE FOCALS

Certainly enjoyed the article on yours truly (5/9); not exactly a Valentine, but it was certainly on the money. However, I should point out one error, while I had no qualms about discussing my bi-sexuality with *FF*, I'm neither of the women—who are wrapped in a sapphic embrace—pictured on page 57. The lovely actresses are my dear friends, Debra Beatty and Griffin Dew. Yes, I played a pivotal role in the movie (*MIDNIGHT YEASE II*), but my rapport with Debra and Griffin was limited only to choreographing their intimate dance scene.

Please relay best wishes to my best bud, "Big" Julie (Strain).

Julie Smith (aka L'J Julie)
Los Angeles, CA

P.S. To Bruce G. Hallenbeck, my new friend and author of my profile: thanks for all the kind words and—from someone who drives you wild—I think you're still a little wet behind the ears. And, yes, there's more to come...

PUMPED!

After seeing that picture of Christine Lydon on page 5 of *FF* 5/3, she is my top candidate to see as a future *anna's* feature article. What a woman! Does she have a fan club address?

Robert P. Demosnick
Jennette, PA

[Ms. Lydon, co-producer/look-alike of Powerlifter and Black Belt video magazines, offers this feisty '92) cover abridgment: "A jazz-starting role on prime time's *IN THE HOUSE* and small part as Fox's *MAD TV*. Most recently, I had a leading role in the feature film *MOLOKA! NARROWS*, a Maui Heat Productions adventure (cover) which we shot in Oahu. I'm currently enrolled at Playhouse West, where I have the privilege to study with Robert Carnegie." Lydon has also co-authored the print medium, the front cover of *Playboy's* Hardboiled magazine, a featured model in Ironman's annual swimsuit edition, a spread in the "beginning bodybuilding" issue of

Muscle and Fitness, et al.

Write Ms. Lydon c/o American Artists, 13313 Ventura Blvd., #1, Sherman Oaks, CA 91403. Ann Sharon Kelly.]

KRISTA ALLEN:

THE EARLY YEARS (5/7)
It was nice to finally read about Krista Allen, the 3-D Space Siren ("Emanuelle, Queen of the Galaxy") turned-DAYS OF OUR LIVES diva.) Until *FF* issues 4 & 5/3, I had never previously seen anything written about her. I was intrigued to Krista via her recurrent role on last season's *HIGH TIDE*, she played "the girl who looked after the store." She also did a knockout appearance on *MARRIED... WITH CHILDREN* as a "calendar girl." It was a surprise to find out she's already done all this other stuff that I'll have to catch-up on.

Incidentally, I write for a cine about electric cars (example: we recently dispatched a photographer to San Diego's EV show to shoot cars and statuette models). Interested fans are invited to write:

Benny Chevalier
c/o ELF
25 Newtown Tpk
Weston, CT 06883

GLOWIN' & MOANIN'

As editor of *Lady Sports*, I'd like to alert my readers—in our March '92 edition—to your Lauren London profile (*FF* 5/6), wrestling fans fondly remember Lauren's impassioned performance in *ALL THE MARBLES*. In the meantime, I encourage fans of beautiful athletes and beauty (Bette Clark, Brandy Carter, Violet Flame, Tina Jo Bagnel) to write us or check-out our Website (<http://WebServe.com/sport.html>).

Randy Powell
c/o Special Events
P.O. Box 453
Wilkesboro, NC 28687

SPITTIN' IMAGE

Back in issue 5/3, on the "Fatal Attractions" page, you announced a sequel to *I SPIT ON YOUR GRAVE*. It seems the producers were launching a talent search for an actress



The new breed of B, Jacqueline Lovell, not only beauty who unobtrusively tells it like it is.

to tackle Camille Keaton's "Jennifer" role as a predatory baroness. I know the original film has been vilified and panned—stupid!—conspiracy, but I gotta admit a certain admiration for Keaton's revenge. So has anyone been able to fill her shoes?

Wanda Locke
Pahrump, AK

[Cub reporter Jason D. Seckrest offers the following update: Joyce Belcher, a new-come, has been declared the heir to Ms. Keaton's role. *Mafia* casting director Lisa Morris Capizzi, "When Joyce walked in, I just knew that she was the part. They wanted her to look like she was 17 years old, and she looks so young! The role is taking Joyce's training in sports and martial arts to the limit." A *Tipary Pictures* career offers the following disclaimer: "Unlike its very violent precursor, *I SPIT ON YOUR GRAVE—PART II* is much more psychologically tormenting. The horror element is more suggested than blatantly shown."

Footnote: Ms. Keaton is reprising her 1979 role, as Jennifer, in the sequel. But Belcher "transforms" into Jennifer's peaceful character when...we'll keep you posted.)

FEMMES FATALES

At the N.Y. Fingering convention (Jan. 4-5), my palaeoaccident when I was acquainted with two *FF* staffers, Amelia Kinkade, clad in a slit, strapless dress, was a ravishing regression to film noir. God, this is the woman with the acid pen? Amelia can "write me off" any day. Seated right next to her was Jennifer Huss, who was not only a classy, sexy encounter but a sexy thug—she blew off a "producer" who pitched a role as a "co-ed killer." Long may Amelia and Jennifer reign as writers.

Juiced over Jacqueline Lovell (5/9)—a natural beauty with an unnatural, undisciplined habit for truth-telling. I'm in love.

Tom Nicola
New York, NY

FAN CLUBS

Send self-addressed, stamped envelopes:

Amelia Kinkade
Box 240
11271 Ventura Blvd
Studio City, CA 91604
e-mail: ethelcoorthink.net

Jacqueline Lovell
389 S. Robertson Blvd. #259
Beverly Hills, CA 90211

Wendy Schumacher
P.O. Box 3099
Culmbach, CA 92609

Tiffany Shepis
P.O. Box 736
New York, NY 10185-0735

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